Roland®

V-Drums

PERCUSSION SOUND MODULE **TD-12**

Owner's Manual

We'd like to take a moment to thank you for purchasing the Roland Percussion Sound Module TD-12.

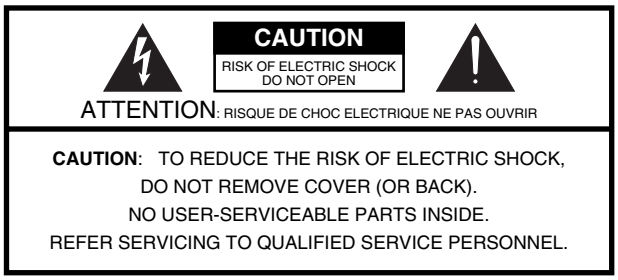
Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (p. 2), "USING THE UNIT SAFELY" (p. 3), and "IMPORTANT NOTES" (p. 5). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.



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WARNING: To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.





The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated “dangerous voltage” within the product’s enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

IMPORTANT SAFETY INSTRUCTIONS
SAVE THESE INSTRUCTIONS

WARNING - When using electric products, basic precautions should always be followed, including the following:

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a dry cloth.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturers instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Unplug this apparatus during lightning storms or when unused for long periods of time.
13. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

For the U.K.

WARNING: THIS APPARATUS MUST BE EARTHED
IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.
GREEN-AND-YELLOW: EARTH, BLUE: NEUTRAL, BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:

The wire which is coloured GREEN-AND-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol ⏚ or coloured GREEN or GREEN-AND-YELLOW.

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.

The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠WARNING and ⚠CAUTION Notices

⚠WARNING	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
⚠ CAUTION	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols

⚠	The △ symbol alerts the user to important instructions or warnings.The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
	The ⃠ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
	The ● symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

ALWAYS OBSERVE THE FOLLOWING

⚠WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual.
- Connect mains plug of this model to a mains socket outlet with a protective earthing connection.
- Do not open or perform any internal modifications on the unit.
- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.
- Never use or store the unit in places that are:
  - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
  - Damp (e.g., baths, washrooms, on wet floors); or are
  - Humid; or are
  - Exposed to rain; or are
  - Dusty; or are
  - Subject to high levels of vibration.
- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.

⚠WARNING

- The unit should be connected to a power supply only of the type described in the operating instructions, or as marked on the bottom of unit.
- Use only the attached power-supply cord. Also, the supplied power cord must not be used with any other device.
- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards!
- This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.
- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit.

⚠WARNING

- Immediately turn the power off, remove the power cord from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:
  - The power-supply cord, or the plug has been damaged; or
  - If smoke or unusual odor occurs
  - Objects have fallen into, or liquid has been spilled onto the unit; or
  - The unit has been exposed to rain (or otherwise has become wet); or
  - The unit does not appear to operate normally or exhibits a marked change in performance.

- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.

- Protect the unit from strong impact.
  (Do not drop it!)

- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

- Do not put anything that contains water (e.g., flower vases) on this unit. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

⚠CAUTION

- The unit should be located so that its location or position does not interfere with its proper ventilation.

- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from, an outlet or this unit.

- At regular intervals, you should unplug the power plug and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.

- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.

- Never climb on top of, nor place heavy objects on the unit.

- Never handle the power cord or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.

- Before moving the unit, disconnect the power plug from the outlet, and pull out all cords from external devices.

- Before cleaning the unit, turn off the power and unplug the power cord from the outlet.

- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet.

- Should you remove screws from the bottom panel of the unit (p. 16), keep them in a safe place out of children's reach, so there is no chance of them being swallowed accidentally.

IMPORTANT NOTES

In addition to the items listed under "IMPORTANT SAFETY INSTRUCTIONS" and "USING THE UNIT SAFELY" on pages 2–4, please read and observe the following:

Power Supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.
- Although the LCD and LEDs are switched off when the POWER switch is switched off, this does not mean that the unit has been completely disconnected from the source of power. If you need to turn off the power completely, first turn off the POWER switch, then unplug the power cord from the power outlet. For this reason, the outlet into which you choose to connect the power cord's plug should be one that is within easy reach and readily accessible.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Repairs and Data

- Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up in another MIDI device (e.g., a sequencer), or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

Memory Backup

- This unit contains a battery which powers the unit's memory circuits while the main power is off. When this battery becomes weak, the message shown below will appear in the display. Once you see this message, have the battery replaced with a fresh one as soon as possible to avoid the loss of all data in memory. To have the battery replaced, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

  "Backup Battery Low!"

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory in another MIDI device (e.g., a sequencer).
- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory or in another MIDI device (e.g., a sequencer) once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- A small amount of heat will radiate from the unit during normal operation.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- Since sound vibrations can be transmitted through floors and walls to a greater degree than expected, take care not to allow such sound to become a nuisance to neighbors, especially at night and when using headphones. Although the drum pads and pedals are designed so there is a minimal amount of extraneous sound produced when they're struck, rubber heads tend to produce louder sounds compared to mesh heads. You can effectively reduce much of the unwanted sound from the pads by switching to mesh heads.
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.
  - Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

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Features

Improved Expression and Tone Quality Rivalling Acoustic Drum Sounds

The TD-12 incorporates a newly developed sound generating engine that is based on COSM technology and is designed specifically for use in modeling drum sounds. The velocity, position, and interval of each hit (p. 34) is detected precisely to achieve richly detailed and dynamic expression almost exactly like real acoustic drums. Using the PD-125, PD-105, and PD-85 pads gives you the superior feel and response that mesh heads provide, while tonal changes can be achieved by striking the head at different points and by changing the part of the stick you use when making rim shots (p. 91).

* *COSM (Composite Object Sound Modeling) is a Roland technology combining multiple sound modeling processes to create new sounds hots.*
* *Positional detection is possible on snare drums (head/rim), toms (rim) and ride cymbals (bow).*

560 Drum Sounds, 262 Backup Instrument Sounds

The TD-12 provides a wealth of high-quality instrument sounds covering every type of music. This module faithfully reproduces the great power and density of the kick, snare, and tom drums sounds. Delicate reverberations and lush sustain from the cymbals lend greater presence to your performances. The TD-12 even includes splash and Chinese cymbal sounds, which are now indispensable in popular music (p. 88).

Drummer-Friendly Interface

You will enjoy the fact you can create your sound with the TD-12 just as you would with acoustic drums, selecting and tuning heads, muffling (muting) as you play, and so on. Furthermore, the parameters you set and their corresponding images are displayed using graphics and icons, for settings that are easy and intuitive to make.

Use Up to Twelve Pads Simultaneously

With the ability to handle up to twelve pads simultaneously, the TD-12 can thus be used in large-scale setups. In addition, the TD-12 lets you switch drum kits with the pads (Pad Switch; p. 76) and use the pads to play back patterns (Pad Pattern; p. 37), which, along with its many other advanced functions, gives you plenty of room to expand.

Simulate Drum Kits Up to the Point You Actually Start Making Sounds

You can simulate sounds at all stages of the creative process, from selecting the raw drum sounds to making the ambience settings to adding effects and mixing, for flexible use even in recording and live performances. The even more powerful V-Editing doesn't merely let you select basic sonic material and set adjustments like muffling, it gives you the freedom to edit your sounds in a wide variety of ways, including changing cymbal sizes, adding sizzles, adjusting the snare buzz resonance, and more (p. 34). You can then save configurations of settings as drum kits which can be called up immediately whenever needed.

V-Hi-Hat Compatibility

By including the VH-11 V-Hi-Hat, which features a single-piece construction, you can perform with a natural feel. Using the VH-12 two-piece hi-hat, you can add pressure to the pedal when the hi-hat is closed to create further changes in the tone (p. 23).

Perform Using Brushes

The TD-12 can be used with the brush-capable PD-125, PD-105, and PD-85 pads (only nylon brushes can be used with these pads) (p. 32).

Includes Specially Selected Drum Effects

The three-band equalizer and compressor can be used with each of the head and rim instruments assigned to the 1–12 trigger inputs (p. 40). Also included are flanger, chorus, delay, phaser, and other multi-effects that can be applied to the entire kit (p. 42). The TD-12 also features an Ambience function, which lets you control the "performance environment" through adjustments to room size, wall materials, ambience mic position, and other factors (p. 42).

Functions For Stage

The group faders are located on the top panel so you can make quick volume adjustments as needed during performances (p. 26). The TD-12 also offers superior functionality and operability. For example, you can call up drum kits in any desired order (Drum Kit Chain, p. 80), the +/- buttons are large enough to be pressed with a drum stick, you can route the click sound so that it is output only through the headphones (p. 76), and there's even an audio input for monitoring (MIX IN jack). The MIX EDIT function allows you to edit the volume, Ambience send level, and other levels instantly with the group faders (p. 39).

Easy-To-Use Sequencer

Tasks like playing back patterns and recording pad performances and hi-hat control adjustments are a snap. In addition to the drums, preset backing patterns featuring four backing parts and percussion parts allow you to practice ensemble, while using a MIDI keyboard or other such input further allows you to create your own backing patterns.

Advanced Tempo Functions

You can check the indicator to confirm each kit's preset tempo before calling out the count (p. 62). You can also set pattern and click tempos to the tempo at which you tap the pads (Tap Tempo; p. 55).

MIDI Sound Module Potentials

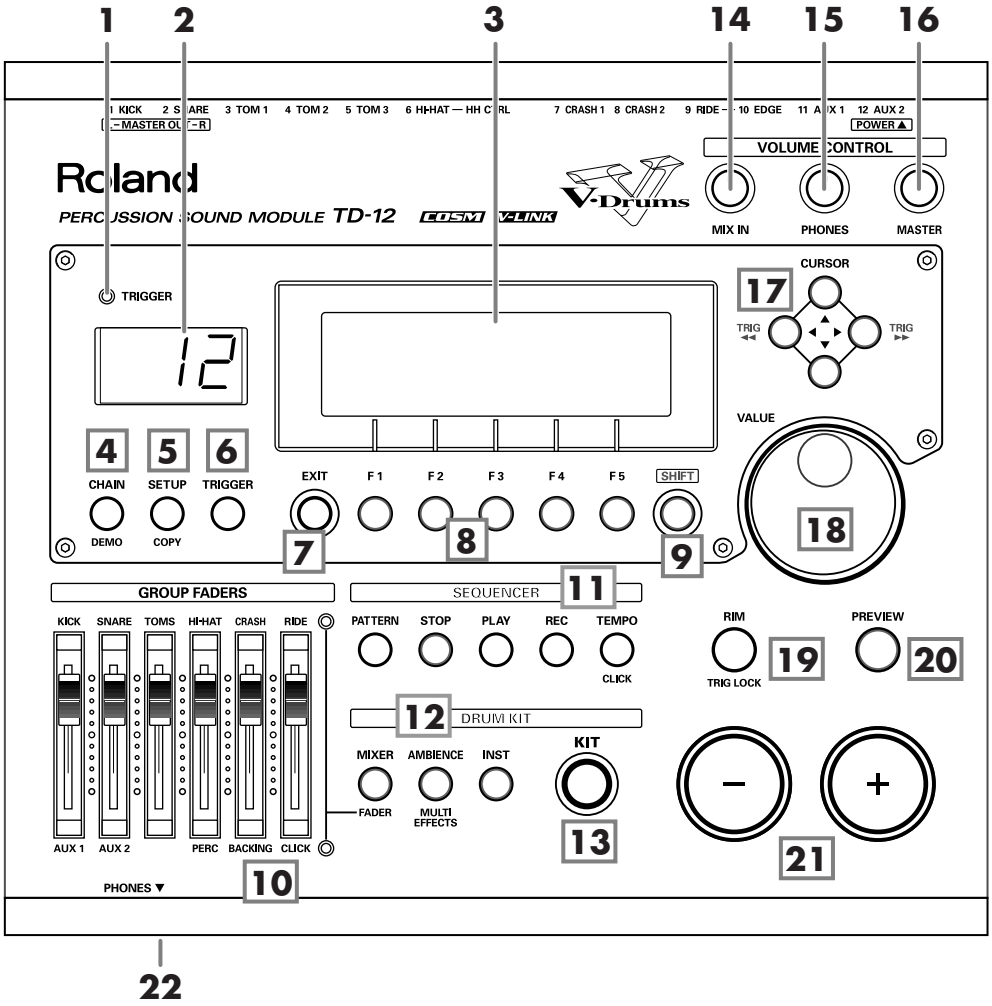
The TD-12 includes percussion sets allowing the unit to be used as a dedicated rhythm sound module. In addition to twelve types of drum sound modules for use with pads, the dedicated percussion note map allows you to make use of 128 different instrument sounds simultaneously.

V-LINK function

V-LINK (V-LINK) is a function that allows music and images to be performed together. By using MIDI to connect two or more V-LINK compatible devices, you can easily enjoy performing a wide range of visual effects that are linked to the expressive elements of a music performance. By using the TD-12 and Edirol DV-7PR together, connected pads can be used to switch the Edirol DV-7PR's images (clips/palettes) (p. 78).

Panel Descriptions

Top Panel



1. Trigger Indicator

This lights up each time a trigger signal is received from a pad. It monitors the pad connection and is helpful when customizing trigger parameters.

2. LED Display

Displays the Kit number (currently selected drum kit).

3. Graphic Display

During normal performance, you see the kit name and other information. When editing, relative graphics and text will appear depending on the edit mode you are in.

* *In this owner's manual, this will be referred to as "the display."*

4. CHAIN Button

A Chain allows you to set up a customized order for playing your kits. There are 16 Chains (32 steps each). Chains can be named also (p. 80).

5. SETUP (COPY) Button

For access to functions that affect the TD-12 globally, such as MIDI parameters etc. (p. 72)

You can copy drum kit, instrument, and other settings by pressing this button together with the SHIFT button (p. 70).

6. TRIGGER Button

For access to trigger parameters (p. 44).

7. EXIT Button

Press this to return to the previous screen. Repeated pressing takes you back to the "DRUM KIT" screen.

8. F1–F5 Buttons (Function Buttons)

These buttons change their function depending on the contents of the display. The lower part of the display will indicate the function of each button (p. 24).

9. SHIFT Button

Used in combination with other buttons. How this functions is explained in respective parts of this manual.

10. GROUP FADERS

The faders are switchable, allowing you to adjust the volume of the kick, snare, toms, hi-hat, cymbals, percussion and backing instruments, and the click sound (p. 26).

11. SEQUENCER

These provide access to and control of sequencer functions (pattern playback/recording, Percussion set) etc. (p. 53, p. 64)

12. DRUM KIT

These buttons take you to the screens for creating or editing a drum kit. (p. 33, p. 39, p. 40).

13. KIT Button

One touch brings you back to the basic display screen. It works from any Edit mode as well.

14. MIX IN Knob

Adjusts the level of the audio source connected to the MIX IN jack. This sound is output from the MASTER OUT jacks and/or the PHONES jack. Other possibilities (p. 76).

15. PHONES Knob

Adjusts the headphone volume. Plugging in headphones does not affect the master output (like other audio device.)

16. MASTER Knob

Adjusts the volume of the MASTER OUT jacks.

17. CURSOR (TRIG) Buttons

Used to move the cursor in the display (p. 24).

You can select the pad (trigger number) you want to make settings for by pressing this button together with the SHIFT button. You can also use the PREVIEW button to check the sound of the instrument assigned to the selected pad.

* *When you connect a pad to the TD-12, you can then tap the pad to select it as the pad for which settings are made.*

18. VALUE Dial

This dial functions like the + and - buttons. Use it to scroll quickly or make large changes in edited values (p. 24).

19. RIM (TRIG LOCK) Button

Press this to select the rim of a pad. (RIM button lights.) (p. 25).

By pressing this button together with the SHIFT button, you can prevent the screen from being switched inadvertently even if you hit another pad when editing instruments (Trigger Lock; p. 33).

20. PREVIEW Button

This button allows you to audition an instrument after you have chosen it with the CURSOR (TRIG) buttons or after you have played a pad/pedal (p. 25).

21. + Button, - Button

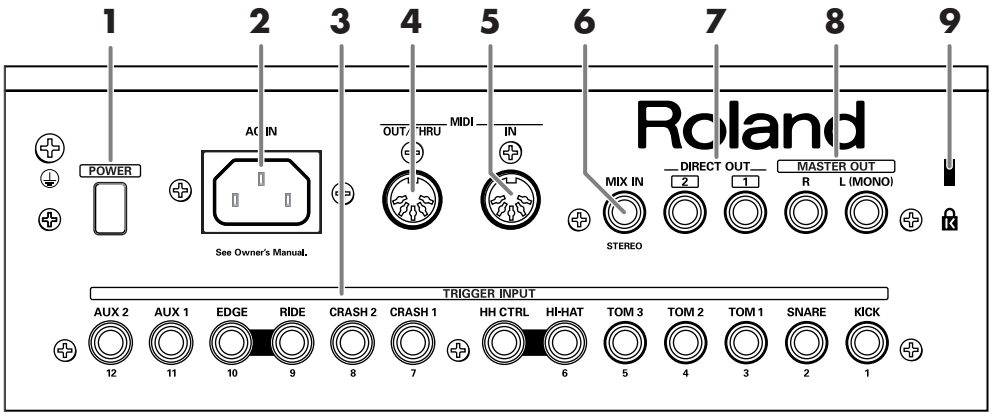
These buttons are used to switch drum kits or to change values when editing. The + button increases the value, and the - button decreases it (p. 24). You can also use the tip of your drum stick to press them.

* *Never hit them with a stick as this can cause malfunctions.*

22. PHONES Jack

A pair of stereo headphones can be connected to this jack. Connecting the headphones will not mute the output from the MASTER OUT jacks (p. 18).

Rear Panel



1. POWER Switch

This switch turns the power on/off.

2. AC Inlet

Connect the included AC power cable to this inlet.

* *For details on the power consumption, refer to p. 99.*

The unit should be connected to a power source only of the type marked on the bottom of the unit.

3. TRIGGER INPUT Jacks

Here is where you plug in pads, kick triggers, or acoustic triggers. With dual trigger pads (PD-125/105/85/8), cymbals (CY series), and a hi-hat (VH-11/12), use a stereo (TRS) cable (p. 17).

4. MIDI OUT/THRU Connector

For using the TD-12/pads to play sounds in an external MIDI sound module, or recording/saving data to an external MIDI sequencer (pp. 72–75).

5. MIDI IN Connector

To connect an external MIDI source (sequencer, pad controller, keyboard, computer, etc.) to play the TD-12's sounds, or to load data (pp. 72–75).

6. MIX IN Jack

Used for connecting any external audio source (p. 18). This audio signal will be output from the MASTER OUT jacks and/or PHONES jack. Other signal routing possibilities (p. 76).

7. DIRECT OUT Jacks

Individual outputs have a variety of uses. The TD-12 offers many options. See the SETUP screen (p. 76).

8. MASTER OUT Jacks

For connecting to your amp/audio system. For monaural output, use the MASTER OUT L (MONO) jack.

9. Security Slot ( )

For retail store use.

http://www.kensington.com/

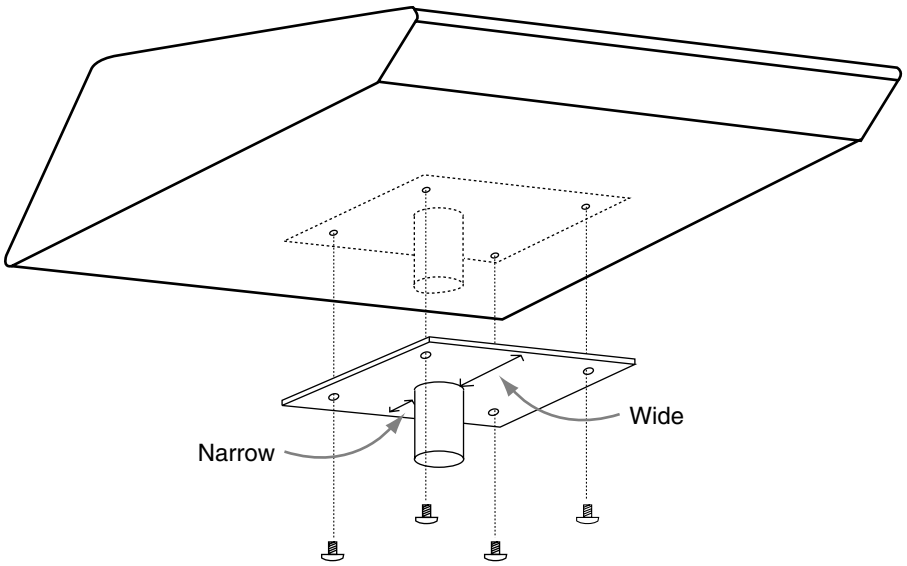
Setting Up the Kit

Mounting the TD-12 on the Stand

1. Attach the stand holder (included with the optional drum stand) to the TD-12.

Using the screws attached to the bottom panel, attach the holder so the unit is oriented as shown in the diagram.

* *ONLY use the 12 mm screws (M5 x 12) provided with the TD-12. Other screws may damage the unit.*



NOTE

- When turning the unit upside-down, get a bunch of newspapers or magazines, and place them under the four corners or at both ends to prevent damage to the buttons and controls. Also, you should try to orient the unit so no buttons or controls get damaged.
- When turning the unit upside-down, handle with care to avoid dropping it, or allowing it to fall or tip over.

2. Attach the TD-12 and stand holder to the drum stand (such as the optional MDS-12).

See the owner's manual for the stand for details on assembling the drum stand and attaching the TD-12.

This unit should be used only with a stand that is recommended by Roland.

When using the unit with a stand recommended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling.

This TD-12 for use only with Roland stand MDS series. Use with other stands is capable of resulting in instability causing possible injury.

MEMO

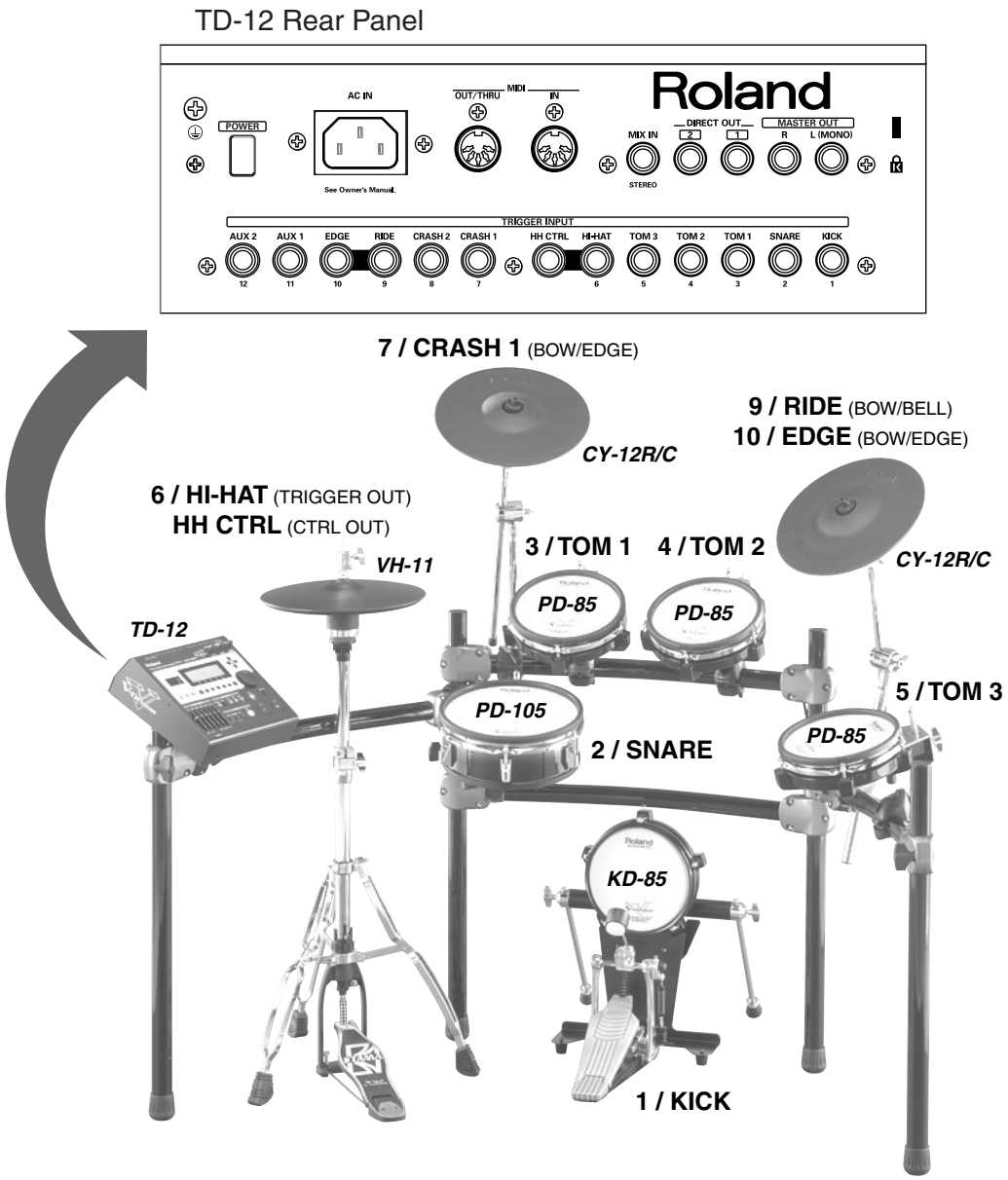
The optional APC-33 All Purpose Clamp can be attached to a pipe of 10.5–28.6 mm radius in case you want to mount the TD-12 on a cymbal stand or other such stand.

Connecting the Pads and Pedals

Using the provided cables, connect the pads, cymbals, hi-hat, and kick trigger pad.

* *When mounting a TD-12 on an MDS-12 drum stand, use the built-in connection cables.*

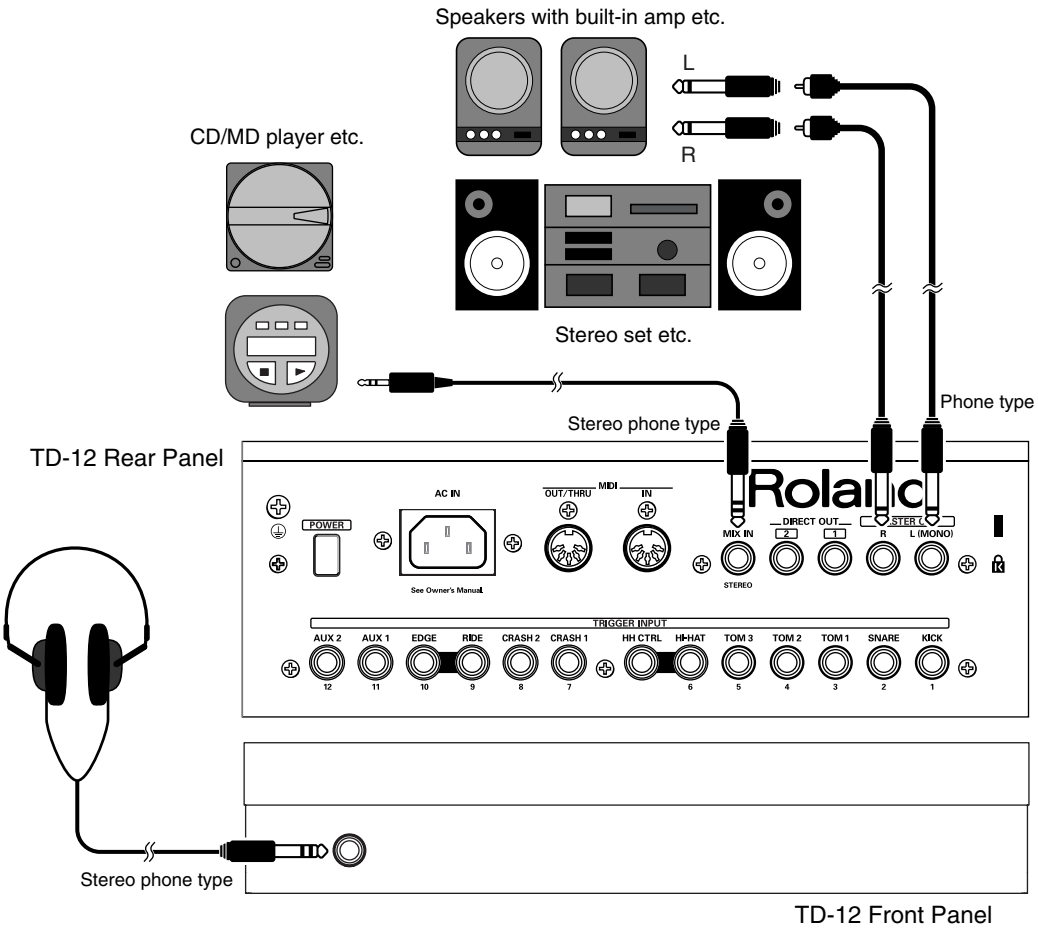
Set Up Example



NOTE

The HI-HAT and RIDE cymbal use two cables each. See p. 20 and p. 52.

Connecting Headphones, Audio Equipment, Amps, or Other Gear



1. Turn off the power of all devices before you make connections.

* *To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.*

2. Connect the MASTER OUT L (MONO) and R jacks on the rear panel to your audio system or amp. Headphones should ONLY be connected to the PHONES jack.

3. Connect the supplied power cord to the AC inlet.

4. Plug the power cord plug into a power outlet.

MEMO

The TD-12's MIX IN jack allows you to play along with a CD or other audio sources.

- To adjust the volume of the device connected to the MIX IN jack, turn the [MIX IN] knob on the TD-12's top panel.
- The sound input from the MIX IN jack can be output from the MASTER OUT, PHONES, or DIRECT OUT 1/2 jacks (p. 76).

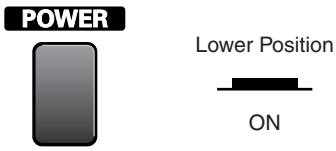
* *When connection cables with resistors are used, the volume level of equipment connected to the MIX IN jack may be low. If this happens, use connection cables that do not contain resistors, such as those from the Roland PCS series.*

Turning On/Off the Power

* *Once the connections have been completed (p. 17, p. 18), turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.*



1. **Turn the [MASTER] and [PHONES] completely to the left to lower the volume to "0."**
2. **Turn down the volume control on the connected amp or audio system.**
3. **Push the [POWER] switch on the TD-12's rear panel to turn on the power.**



* *This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.*

Precautions When Turning on the Power

After the power is turned on, do NOT hit any pads or step on the pedals until the drum kit name (following figure) appears in the display. Doing so can cause triggering problems.



4. **Turn on the power to the connected amp or audio system.**
5. **While hitting a pad, gradually turn [MASTER] (or [PHONES]) to the right to adjust the volume level.**

No Sound When Hitting the Pads or Using the Pedals?

Check the following points.

When Using an Amp or Audio System

- Is the amp or audio system connected to the TD-12's MASTER OUT jacks?
- Is the input of the amp or audio system properly connected?
- Is there a problem with any connection cables?
- Is the volume turned down in the [GROUP FADERS] sliders?
- Is [MASTER] turned completely to the left?
- Have the input select settings of your audio system or amp been made correctly?
- Is the amp or audio system volume setting correct?

When Using Headphones

- Are the headphones connected to the PHONES jack?
- Is [PHONES] turned completely to the left?

Turning Off the Power

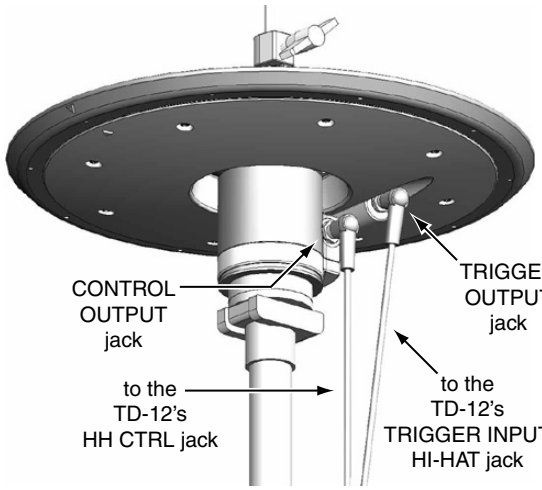
1. **Completely turn down the volume of the TD-12 and any connected external devices.**
2. **Turn off the power to all external devices.**
3. **Push the [POWER] switch on the TD-12's rear panel to turn off the power.**

* *If you need to turn off the power completely, first turn off the POWER switch, then unplug the power cord from the power outlet. Refer to* ***Power Supply*** *(p. 5).*

Connecting the Hi-Hat (VH-11) and Setting the "VH Offset"

When using the VH-12, the "VH Offset" needs to be set up.

Connecting the Hi-Hat

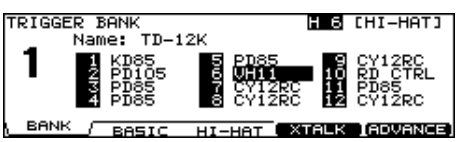


Adjusting the Offset

1. **Confirm that the VH-11 and TD-12 are connected properly.**
2. **After making sure that the hi-hat is not touching the motion sensor unit at all, turn on the power to the TD-12.**

   * *The offset cannot be adjusted correctly if the hi-hat is making contact with the motion sensor unit when the power is turned on.*
3. **Loosen the clutch screw and let the hi-hat rest naturally on the motion sensor unit.**
4. **Press [TRIGGER] - [F1 (BANK)].**

   [TRIGGER] lights, and the "TRIGGER BANK" screen appears.
5. **Press [CURSOR] to move the cursor to the trigger type for TRIGGER INPUT 6.**
6. **Use [+/-] or [VALUE] to select "VH11."**



7. **Press [F3 (HI-HAT)].**

   The "TRIGGER HI-HAT" screen appears.



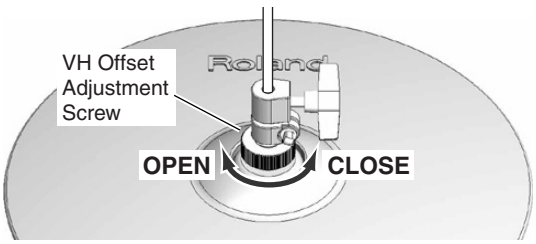
8. **Confirm the TD-12's settings.**

Parameter	Value
Hi-Hat Type	VH11/FD
CC Max	90
CC Resolution	NORMAL

9. **While reading the meter displayed on the right side of the TD-12's screen, adjust the offset with the VH-11's VH offset adjustment screw.**

   Adjust the offset so that a black ▶◀ appears in the meter.





VH Offset Adjustment Points

If the closed hi-hat sound is difficult to attain, rotate the VH offset adjustment screw towards "CLOSE."
If the open hi-hat sound is difficult to attain, rotate the screw towards "OPEN."

NOTE

If the sound cuts off when you strike the hi-hat forcefully, rotate the VH Offset adjustment screw towards "OPEN."

If you need, make further adjustments to the parameters.
Hi-Hat Settings [F3 (HI-HAT)] (p. 46)

NOTE

If you do not make VH-11's setting correctly, it may cause malfunction. For details, refer to the VH-11 owner's manual.

The band has a width of 7 mm.
Use this for adjusting the head tension.

7 mm

Adjusting Mesh Head Tension

Heads MUST BE TUNED BEFORE PLAYING.

When adjusting, use a tuning key.

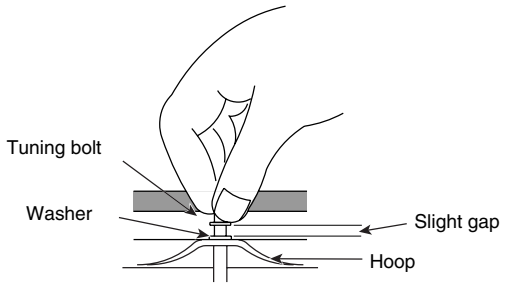
Like with an acoustic drum, accurate and equal head tension is needed for correct triggering response.

MEMO

On the PD-105/85, adjusting the head tension affects only the head response, and not the pitch of the sound, as it would on an acoustic drum.

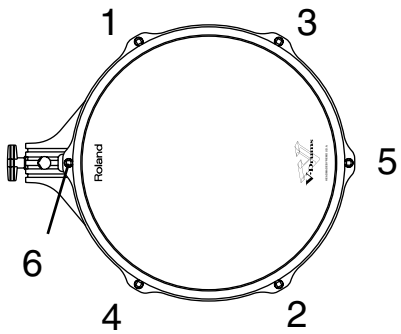
Adjusting the PD-105 Head Tension

1. **Loosen the tuning bolts until a slight gap is produced.**
2. **Tighten all tuning bolts by fingers, as tightly as you can.**



3. **Using the tuning key, turn the tuning bolts two full revolutions each, thus tightening them.**

   Tighten each tuning bolt one by one, observing the numerical order shown in the figure.

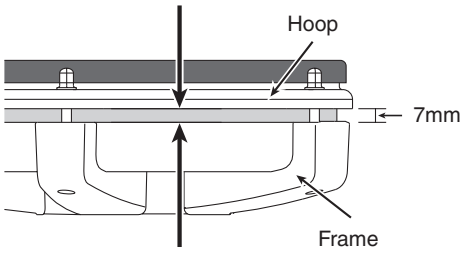


Adjusting the PD-85 Head Tension

1. **Use the included tuning key to tighten the tuning bolts.**

   Tighten the bolts until there is a space of approximately 7 mm between the frame and the hoop.

   * *The setup includes a lock bushing (to prevent loosening), so the bolt should be tightened fairly securely.*

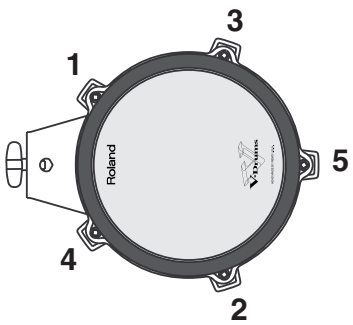


HINT

A black, 7 mm strip is printed at the edge of this page. Use this as a reference when making the adjustment.

NOTE

Tighten each tuning bolt one by one, observing the numerical order shown in the diagram. Do not firmly tighten a single tuning bolt by itself. Doing so will make it impossible to tension the head evenly, and will cause malfunctions.



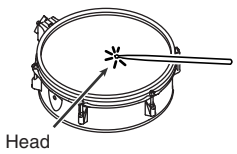
2. **Fine-tune the adjustment while continuing to check the pad feel and response.**

Playing Methods

Pad (PD-105/PD-85)

Head Shot

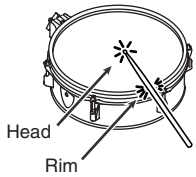
Hit only the head of the pad. With certain snare sounds, playing position will change the nuance of the sound.



* *Select an instrument from the Drum Instrument List (p. 88) with "*P" appended to the name.*

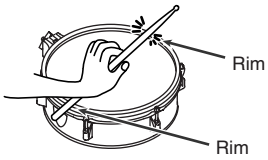
Rim Shot

Strike the head and the rim of the pad simultaneously.



Cross Stick

Only strike the rim of the pad. Depending on the instrument assigned to the rim you can play rim shots and/or cross stick sounds.



* *Select an instrument from the Drum Instrument List (p. 88) with "*X" appended to the name.*

* *Enable cross sticks with the drum kit (press [KIT] - [F5 (XSTICK)]; p. 32).*

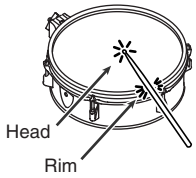
* *To play the cross stick, be sure that you only strike the rim of the pad. Placing your hand on the head of the pad might prevent the cross stick sound from being played properly.*

Change the Nuance of the Rim Shot

With certain snare and tom sounds, slight changes in the way you play rim shots changes the nuance.

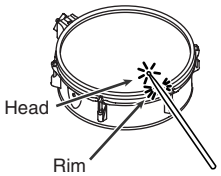
Normal Rim Shot (Open Rim Shot)

Strike the head and rim simultaneously.



Shallow Rim Shot

Simultaneously strike the head near the rim and the rim itself.



* *Select an instrument from the Drum Instrument List (p. 88) with "*P" appended to the name.*

Brush Sweeps

You can express a sweep sound using brushes (brush sweeps).

* *Select an instrument from the Drum Instrument List (p. 88) with "*BRUSH" appended to the name.*

* *Enable brush performances with the drum kit (press [KIT] - [F2 (FUNC)] - [F3 (BRUSH)], Brush Switch = ON; p. 32).*

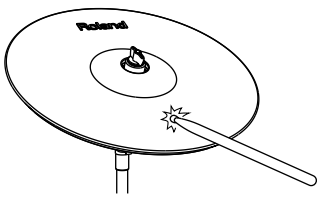
NOTE

When using brushes, be sure to use nylon brushes. Using metal brushes will not only scratch the head, but can also be hazardous, since the tip of the brush may catch in the mesh of the net.

Cymbal (CY-12R/C)

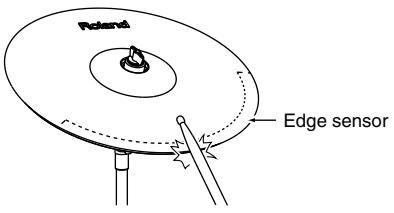
Bow Shot

This is the most common playing method, playing the middle area of the cymbal. It corresponds to the sound of the "head-side" of the connected trigger input.



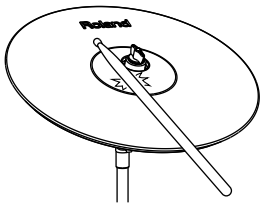
Edge Shot

This playing method involves striking the edge with the shoulder of the stick. When played as shown in the figure, the "rim-side" sound of the connected input is triggered.



Bell Shot

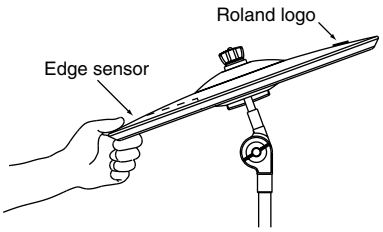
This playing method involves striking the bell. When played as shown in the figure, the "rim-side" sound of the connected input is triggered.



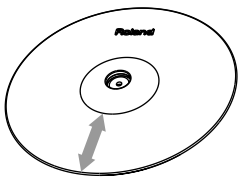
* *Strike the bell somewhat strongly with the shoulder of the stick.*

Choke Play

Choking (pinching) the cymbal's edge with the hand immediately after hitting the cymbal makes the sound stop. Choke the location of the edge sensor shown in the figure. If you choke an area where there is no sensor, the sound does not stop.



Positional Sensing



With certain ride sounds, playing position will change the nuance of the sound.

* *Only TRIGGER INPUT 9 RIDE corresponds to the positional sensing.*

* *Select an instrument from the Drum Instrument List (p. 88) with "*P" appended to the name.*

Hi-Hat (VH-11/VH-12)

Open/Closed

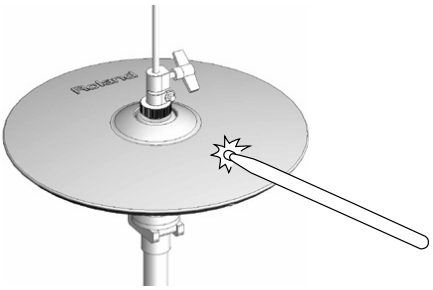
The hi-hat tone changes smoothly and continuously from open to closed in response to how far the pedal is pressed. You can also play the foot closed sound (playing the hi-hat with the pedal completely pressed down) and foot splash sound (playing the hi-hat with the pedal fully pressed and then instantly opening it).

Pressure (VH-12 Only)

When you strike the hi-hat while pressing on the pedal with the hi-hat closed, you can then change the closed tone in response to the pressure you place on the pedal.

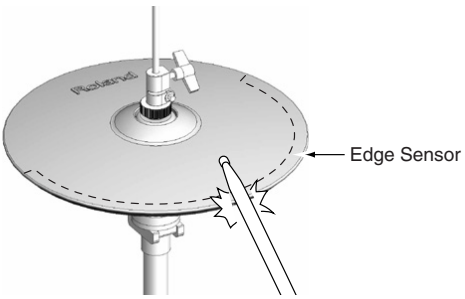
Bow Shot

This playing method involves striking the middle area of the top hi-hat. It corresponds to the sound of the "head-side" of the connected trigger input.



Edge Shot

This playing method involves striking the edge of the top hi-hat with the shoulder of the stick. When played as shown in the figure, the "rim-side" sound of the connected trigger input is triggered.



* *Do not strike the bottom hi-hat or the underside of the top hi-hat.*

Button Operation and Displays

Operations common to all aspects TD-12 operations.

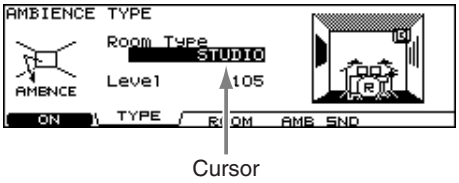
Saving Your Settings

Every time you change a value during the editing process, it's automatically stored in the TD-12's memory. There's no "write/save" process.

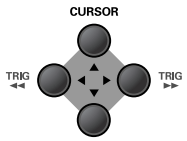
Buttons, Sliders, Dial and Knobs

References for top panel buttons, sliders, dial and knobs will be printed in square brackets [ ]; e.g., [SETUP].

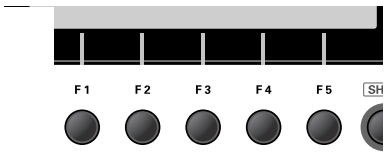
Cursor



Cursor refers to the highlighted characters indicating an on-screen parameter that can be set. When there is more than one possibility within the screen, use the [CURSOR] buttons to move it.

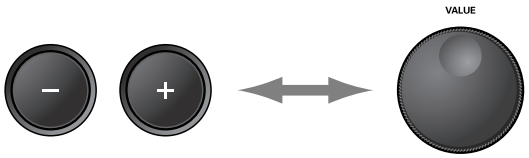


Function Buttons ([F1]–[F5])



The [F1]–[F5] buttons are called "function buttons." The bottom part of the display will show the names of the functions available for [F1]–[F5]. For example, if this owner's manual makes reference to [INST] - [F2 (EDIT)], press [INST], and then press [F2] (in this case, "EDIT" is displayed above [F2]).

Changing Data Values



[+] and [-] (referred to in this manual as [+/-]) and the [VALUE] dial are both used to change the values of settings. Both methods have advantages.

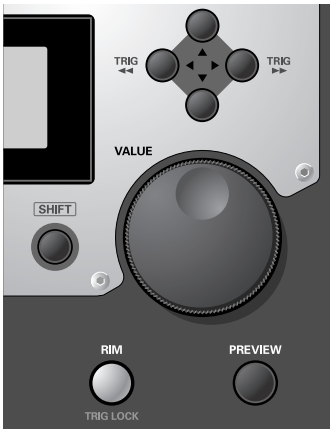
[+/-]

- Each time [+] is pressed, the value increases. Each time [-] is pressed, the value decreases. This is convenient for fine adjustments.
- When making an on/off setting, [+] will turn the setting on and [-] will turn it off.
- If you hold down [+] and press [-], the value will increase rapidly. If you hold down [-] and press [+], the value will decrease rapidly.

[VALUE] dial

The dial allows you to make major changes to the value quickly. If you hold down [SHIFT] and turn [VALUE], the value will change even more rapidly.

Choosing Pads from the TD-12's Top Panel



The [CURSOR] (TRIG) buttons can be used to select the pad/trigger input to be edited without needing to hit a pad.

- **Holding down [SHIFT] and pressing [CURSOR (left)]:**
  The next lower-numbered trigger will be selected.
- **Holding down [SHIFT] and pressing [CURSOR (right)]:**
  The next higher-numbered trigger will be selected.

If you are using a rim-capable pad, [RIM] selects whether the settings being made are for the head or the rim. When [RIM] is lit, it indicates that the rim is selected.

Holding down [SHIFT] as you press [RIM] locks the pad (trigger) being set, so that the pad being set is not switched even if another pad is touched. [RIM] flashes when a pad is locked. To cancel the lock, hold down [SHIFT] and press [RIM] once again.

* *You can switch between the head and rim of the pad being set, even when [RIM] is flashing, by holding down [SHIFT] and pressing [CURSOR (left/right)].*

By using these functions together with [PREVIEW], you can edit the TD-12 only.

Convenient [PREVIEW] Functions

Checking the Tone While Changing the Velocity

You can toggle between three velocity (volume) levels by holding down [KIT] and pressing [PREVIEW].

Set the three velocity levels by pressing [SETUP] - F3 (CONTROL)] - [F2 (PREVIEW)] (p. 77).

Changing the Tone Through the Strike Position and Rim Shot Nuance and Confirming the Closed Hi-Hat Tone

You can change the tone by changing the strike position and rim shot nuance and confirm the closed hi-hat tone by holding down [SHIFT] and pressing [PREVIEW].

Corresponding Inputs and Tone Changes That Can Be Checked

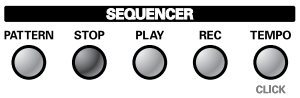
INPUT		Effect
2 SNARE	Head	Tone Change from Strike Position
	Rim	Rim Shot Nuance
3 TOM 1–5 TOM 3	Rim	Rim Shot Nuance
6 HI-HAT	Head	Closed Hi-Hat Tone
	Rim	Closed Hi-Hat Tone
9 RIDE	Head (Bow)	Tone Change from Strike Position
11 AUX 1, 12 AUX 2	Rim	Rim Shot Nuance

How to Play Patterns



Pressing [PATTERN]. The basic screen for the sequencer appears.

Press [+/-] or turn [VALUE] in this screen to choose a pattern. Or press [F1 (LIST)] to choose from the pattern list.



Press [PLAY] to start playback of the pattern.

Press [STOP] to stop playback.

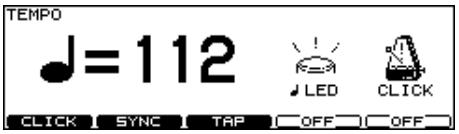
Press [STOP] again to return to the top of the pattern.

How to Turn the Metronome (Click) On/Off

Hold down [SHIFT] and press [TEMPO] to turn ON and OFF.

* *The [TEMPO] indicator can also be used as a visual metronome (p. 62).*

How to Adjust the Tempo



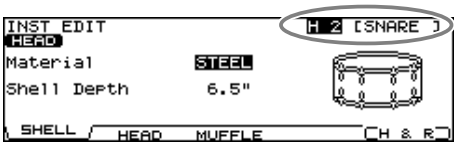
To adjust the tempo of the sequencer and click, use [+/-] or [VALUE] in the screen displayed by pressing [TEMPO].

Adjusting the Display Contrast

Display contrast can be influenced by location and lighting. When needed, adjust the display contrast by:
holding down [KIT] and turning [VALUE].

* *You can also adjust it in the screen displayed by pressing [SETUP] - [F3 (CONTROL)] - [F3 (LCD)] (p. 77).*

About the Display in the Upper Right of the Screen

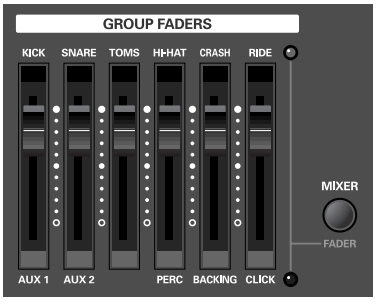


Many edit screens require you to hit a pad or press the [PREVIEW] button to access the parameters you want. The upper right of the display will show the number and trigger input jack name of the corresponding pad. The first character ("H" or "R") stands for Head or Rim. ([RIM] lights up when played.)

You can use the CURSOR (TRIG) buttons and [PREVIEW] to get the same results. In cases where settings for the head and rim can be edited separately, the following characters will also be displayed.



Group Faders



Use [GROUP FADERS] sliders to adjust the volume.
If you press the [FADER] button, the function of the faders will change as is explained in the chart below. An LED will light up at the upper and lower right of the faders to indicate which set of sounds is active.

- When upper indicator is lit, you can adjust the volume of following trigger inputs.

KICK	1 KICK
SNARE	2 SNARE
TOMS	3 TOM 1, 4 TOM 2, 5 TOM 3
HI-HAT	6 HI-HAT
CRASH	7 CRASH 1, 8 CRASH 2
RIDE	9 RIDE, 10 EDGE

- When lower indicator is lit, you can adjust the volume of following trigger inputs and sequencer parts.

AUX 1	11 AUX 1
AUX 2	12 AUX 2
(none)	–
PERC	Percussion part (p. 57)
BACKING	Backing part (p. 56)
CLICK	Metronome click (p. 62)

Example: Adjusting the Snare Volume

1. **Press [FADER] so the upper indicator is lit.**
2. **Move the [GROUP FADERS] [SNARE] slider.**
   The slider position shows the current snare volume.

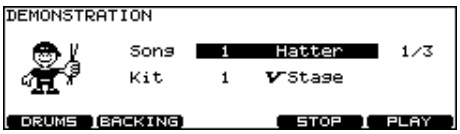
* *After switching with [FADER], the values for the [GROUP FADERS] sliders may not reflect the actual volume of the sound assigned to that fader. So after switching, be sure to move the faders a bit before making your setting.*

* *This will NOT affect the independent volume balance for each kit in: Mixer Settings (p. 39).*

Listening to the Demo Song

The internal demo song features the TD-12's expressive capabilities and top quality sounds. The drums on this song were recorded from the TD-12 system to a sequencer in real time.

1. **Hold down [SHIFT] and press [CHAIN].**
   The "DEMONSTRATION" screen appears.



2. **Use [+/-] or [VALUE] to select a song.**
3. **Press [F5 (PLAY)].**
   Playback begins; the three demo songs are played back repeatedly.
4. **Press [F4 (STOP)] to stop the demo song.**
5. **Press [EXIT] or [KIT] to return to the "DRUM KIT" screen.**

NOTE

Caution Concerning Volume

When playing back the demo song, turn [MASTER] and [PHONES] to the left (counterclockwise) to bring the volume level down. The sound levels (volume) of the instruments may be louder when the demo song is played back.

Demo Song

Hatter	Copyright © 2005, Roland US
Brisa	Copyright © 2005, Roland US
Cluster Hang	Copyright © 2004, Roland US

* *All rights reserved. Unauthorized use of this material for purposes other than private, personal enjoyment is a violation of applicable laws.*

* *No data for the music that is played will be output from MIDI OUT.*

Changing the Drum Kits

You can change the drum kit used to play the demo songs.

1. **Press [CURSOR (down)] to move the cursor to "Kit."**
2. **Use [+/-] or [VALUE] to select a drum kit.**

* *Demo songs are normally played using factory preset drum kits.*

Changing the Volume Balance

You can change the volume balance with [GROUP FADERS] (p. 26).

Muting the Performance of the Backing Instruments and Drums

As drums are used to play the demo songs, you can mute drum parts.

[F1 (DRUMS)]
You can MUTE the entire drum track.

[F2 (BACKING)]
You can MUTE all the backing instruments.

Turning the Metronome (Click) On/Off

You can have the metronome click sound in time with the demo songs.

1. **Start by setting the click instrument and count (p. 63).**
2. **Hold down [SHIFT] and press [CHAIN].**
   The "DEMONSTRATION" screen appears.
3. **Hold down [SHIFT] and press [TEMPO] to turn the metronome click (p. 62) on/off.**

Useful Functions to Know

About the Preset Drum Kits

The TD-12 is shipped from the factory with 50 pre-loaded drum kits. These drum kits are referred to as **Preset Drum Kits**.

The features of each preset drum kit, pad pattern function settings, and other information is listed in the **Preset Drum Kit List** (p. 84). Look through this list to find the kit you want to use.

Playing Patterns to Check Drum Kit Tones

The preset patterns offer a convenient way to check the drum kit sounds.

By selecting instruments and then playing back patterns with these instruments, you can confirm the sounds of instrument combinations; for example, kick and snare or snare and tom.

No.	Name	Use
1	DrumPreview1	To check the kick, snare, and hi-hat sounds
2	DrumPreview2	To check the kick, snare, and ride cymbal sounds
3	DrumFill 1	To check the tom and crash cymbal sounds
4	DrumFill 2	To check the tom and crash cymbal sounds

* *You can use the [GROUP FADERS] to change the volume balance and mute any unneeded instrument sounds.*

Restoring Edited Drum Kits to the Factory Default Settings

Restoring All Settings to the Factory Settings

This restores the TD-12 to the original factory settings (**Factory Reset**).

NOTE

All data and settings stored in the TD-12 are lost in carrying out this operation. So if necessary, save your data to an external MIDI device before executing the factory reset.
(Bulk Dump; [SETUP] - [F1 (MIDI)] -[F5 (BULK)]; p. 75)

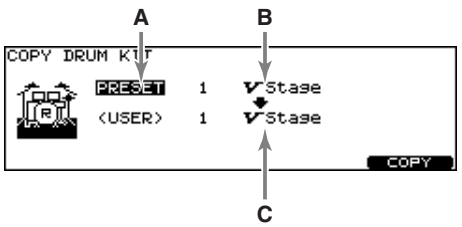
1. **Press [SETUP] - [F5 (F RESET)].**
   [SETUP] lights, and the "FACTORY RESET" screen appears.
2. **Press [F5 (RESET)].**
   The confirmation screen appears.
   * *To cancel, press [F1 (CANCEL)].*
3. **Press [F5 (EXECUTE)] to execute Factory Reset.**

When Factory Reset is finished, the "DRUM KIT" screen appears.

Restoring the Factory Settings to Individual Kits

When resetting individual drum kits whose instrument and/or effect settings have been changed to the original factory settings, use the Copy function (p. 70).

1. **Hold down [SHIFT] and press [SETUP].**
   [SETUP] lights, and the "COPY" screen appears.
2. **Press [F1 (KIT)].**



A: copy-source type (PRESET or USER)
B: copy-source
C: copy-destination

3. **Use [+/-] or [VALUE] to select "PRESET" for the copy-source type.**
4. **Use [CURSOR], [+/-], or [VALUE] to select the copy-source kit and the copy-destination kit.**
5. **Press [F5 (COPY)].**
   The confirmation screen appears.
   * *To cancel, press [F1 (CANCEL)].*
6. **Press [F5 (EXECUTE)] to carry out.**

Playing Back Patterns by Striking the Pads (Pad Pattern Function)

You can set up a pattern beforehand and then strike a pad to start the performance of the pattern (press [INST] - [F4 (CONTROL)] - [F1 (PATTERN)]; p. 37).
Some factory set drum kits (Preset drum kits) have this function set.

* *When playing back patterns with recorded drum kit performances or demo songs, the patterns assigned to the pads are not played back, even if the Pad Pattern function is enabled for the selected drum kit.*
* *Performances using the Pad Pattern function cannot be recorded to sequencers.*
* *With Pad Pattern, performance of the pattern starts only when the pad is struck with sufficient force.*
  If the pad is struck weakly, only the instrument sound assigned to the pad is played; the pattern is not played back.

Stopping Playback of the Pattern Being Played

Press [STOP].

Disabling the Pad Pattern Function

You can switch off the Pad Pattern function for the entire kit, without having to individually change the settings for each pad.
Set PadPtn Master Sw (press [KIT] - [F2 (FUNC)] - [F4 (PAD PTN)]; p. 32) to "ALL PADS OFF."

Striking a Pad to Switch the Drum Kits (Pad Switch Function)

You can switch drum kits and patterns by striking the pads connected to AUX 1 and AUX 2 (press [SETUP] - [F3 (CONTROL)] - [F1 (PAD SW)]; p. 76).

Enabling Cross Sticks

1. **Press [KIT].**
2. **Press [F5 (XSTICK)].**
   The cross-stick sound is alternately switched on and off each time you press this.
   * *Select an instrument from the Drum Instrument List (p. 88) with "*X" appended to the name.*

Playing Along with Patterns

Choosing a Pattern

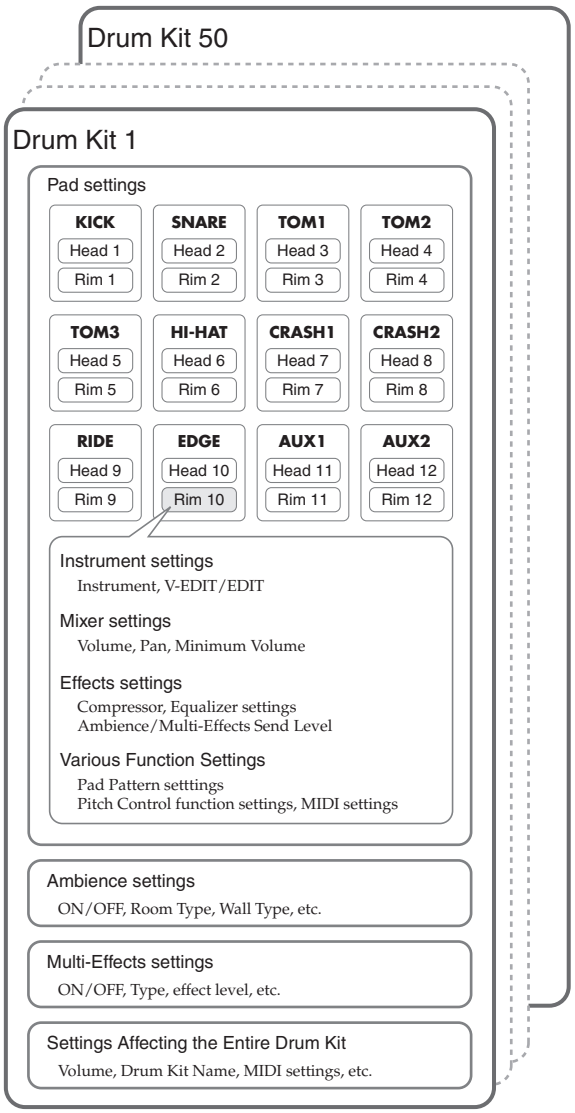
1. **Press [PATTERN].**
   [PATTERN] lights, and the "PATTERN" screen appears.
2. **Use [+/-] or [VALUE] to select the pattern.**
3. **Press [PLAY].**
   [PLAY] lights, and playback of the pattern begins.

Muting a Specific Part

1. **Press [PATTERN] - [F2 (PART)] - [F5 (MUTE)].**
   The "PART MUTE" screen appears.
2. **Press [F1]–[F5] to turn each part muted or played.**

Chapter 1. Drum Kit Settings [KIT]

A "**drum kit**" refers to a configuration of settings that include the sounds played with each pad, the hi-hat used, effect settings, and so on.



Choosing a Drum Kit

1. Press [KIT].

[KIT] lights, and the "DRUM KIT" screen appears.



2. Use [+/-] or [VALUE] to select drum kits.

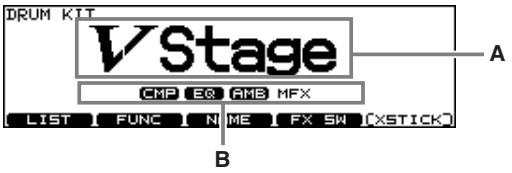
HINT

Pads can be programmed to make selections (p. 76).

MEMO

The selected or current kit number is indicated at all times in the LED display at the left of the LCD display.

About the "DRUM KIT" Screen



A: Drum Kit Name

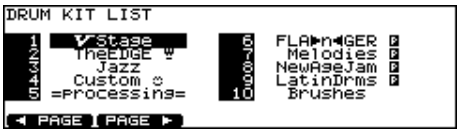
B: Overall Kit Effects On/Off status (p. 40)

MEMO

Pressing [KIT] always takes you back to the "DRUM KIT" screen, from any Edit mode in the TD-12.

Selecting a Drum Kit from the List [F1 (LIST)]

You can select a drum kit by accessing the list of available kits.



1. **Press [KIT] - [F1 (LIST)].**
   The "DRUM KIT LIST" screen appears.
2. **Use [VALUE], [+/-], or [CURSOR] to select a drum kit.**

Function Buttons

[F1 (< PAGE)]

The previous page of the list appears.

[F2 (PAGE >)]

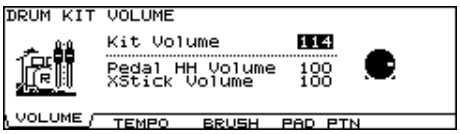
The next page of the list appears.

3. **Press [EXIT] (or just press [KIT]) to return to the "DRUM KIT" screen.**

Kit Parameters [F2 (FUNC)]

1. **Press [KIT] - [F2 (FUNC)].**
2. **Press [F1]–[F4] and [CURSOR (up/down)] to select the parameter.**
3. **Use [+/-] or [VALUE] to make settings.**

Adjusting the Volume [F1 (VOLUME)]



Parameter	Value	Description
Kit Volume	0–127	Volume of the entire drum kit
Pedal HH Volume	0–127	Volume of the hi-hat's foot closed sound
XStick Volume	0–127	Volume of cross stick sound

Assigning a Tempo for Each Kit [F2 (TEMPO)]

Each kit can have an individual tempo setting.
When you select a kit of which Kit Tempo is set to "ON," the tempo you define here will be set automatically.



Parameter	Value	Description
Kit Tempo	OFF, ON	**OFF:** tempo is not defined **ON:** tempo is defined
Tempo	20–260	defined tempo

MEMO

When you select a kit of which Kit Tempo is set to "ON," the current tempo appears in the upper right of the display.



Confirming the Tempo Before Giving the Count

First, set up the drum kits for each song to be performed with the tempos set in advance.
Setting the Tempo indicator (p. 62) to "ON" then allows you to confirm the song tempo each time you switch the drum kit. You can also check the tempo with the click sound.

Playing Brushes [F3 (BRUSH)]

In each kit, you can choose whether sticks or brushes will be used.



Parameter	Value	Description
Brush Switch	OFF, ON	**OFF:** for using sticks **ON:** for using brushes

* *Select an instrument from the Drum Instrument List (p. 88) with "*BRUSH" appended to the name.*

MEMO

When Brush Switch is set to "ON," the brush icon appears in the "DRUM KIT" screen.



Disabling the Pad Pattern Function [F4 (PAD PTN)]

You can switch the Pad Pattern function setting on and off for each individual kit.



Parameter	Value and Description
PadPtn Master Sw	**ALL PADS OFF:** Pad Pattern function not used **ON:** Pad Pattern function used

Naming a Drum Kit [F3 (NAME)]

Each kit's name can use up to 12 characters.



1. **Press [KIT] - [F3 (NAME)].**
   The "DRUM KIT NAME" screen appears.
2. **Press [CURSOR (left/right)] to move the cursor to the character to be changed.**
3. **Use [VALUE], [+/-], or [CURSOR (up/down)] to change the character.**

Function Buttons

[F1 (INSERT)]: A blank space is inserted at the cursor position, and characters after this point are moved to the right one space.

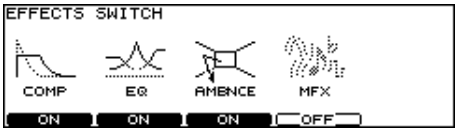
[F2 (DELETE)]: Character at the cursor position is deleted, and characters after this point are moved to the left one space.

[F3 (SPACE)]: Character at the cursor position is replaced by a blank space.

[F4 (CHAR)]: Type of character at the cursor position changes between uppercase/lowercase alphabet, or numbers and symbols.

Effects On and Off Switches [F4 (FX SW)]

These switches allow you to turn all individual effects on/off within each drum kit.



Refer to **Effects On and Off Switches [KIT] - [F4 (FX SW)]** (p. 40).

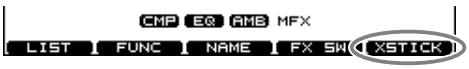
Playing Cross Stick [F5 (XSTICK)]

In each kit, you can choose to use/not use cross stick by pressing [F5 (XSTICK)] in the "DRUM KIT" screen.

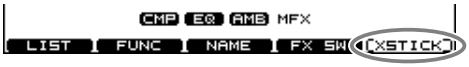
HINT

You can also switch this with the pads (p. 76).

- Cross-stick sound played



- Cross-stick sound not played



* *Select an instrument from the Drum Instrument List (p. 88) with "*X" appended to the name.*

Chapter 2. Drum Instrument Settings [INST]

Here's how to select and edit sounds, such as the snare drum and kick drum.

Choosing a Pad to Edit

There are two basic ways to select the sound you want to edit.

Choose by Hitting a Pad

1. **Press [INST].**
   [INST] lights, and the "INST" screen appears.



2. **Strike a pad.**
   The settings screen for the struck pad appears.
   To select a pad's rim, strike the rim.

Choose with the Buttons

1. **Press [INST].**
   [INST] lights, and the "INST" screen appears.
2. **Hold down [SHIFT] and press [CURSOR (left/right)] to select the trigger input number.**
   The trigger input number is indicated in the upper part of the screen.
3. **Press [RIM] to select the head or rim.**
   Head: [RIM] is unlit.
   Rim: [RIM] is lit.



MEMO

When MIDI Note Number (p. 38) corresponding to a pad is received, the pad is selected and shown in the screen.

Lock the Pad You are Editing (TRIG LOCK) [SHIFT] + [RIM]

When editing instruments, you can prevent the screen from being switched inadvertently even if you hit another pad.

1. **Select the pad to be locked.**
   The settings screen for the pad appears.
2. **Hold down [SHIFT] and press [RIM] to make it flash.**
   The pad is locked and other pads cannot be selected.
3. **To release the lock, hold down [SHIFT] and press [RIM] to make it stop flashing.**

* *You can change the pad to be locked by using buttons even if the [RIM] is flashing.*

Assign an Instrument to a Pad

All the TD-12 sounds are referred to as instruments (**INST**).



1. **Press [INST].**
   [INST] lights, and the "INST" screen appears.
   "Group": Type of instrument (Inst Group)
   "Inst": Name of instrument (Inst Name)
2. **Strike a pad.**
   The settings screen for the struck pad appears.
3. **Press [CURSOR (up/down)] to move the cursor to "Group" or "Inst."**
4. **Use [+/-] or [VALUE] to select the Inst group/instrument.**
5. **Press [EXIT] to return to the "DRUM KIT" screen.**

MEMO

Pressing [F5 (H & R)], you can choose to set the head and rim simultaneously or individually. When you select the head and rim simultaneously, the rim's instrument number is one bigger than head.

Selecting an Instrument from the List [F1 (LIST)]

Here you can select from the list of all available instruments.



1. **Press [INST] - [F1 (LIST)].**
   The "INST LIST" screen appears.
2. **Strike a pad.**
   The settings screen for the struck pad appears.
3. **Use [VALUE], [+/-], or [CURSOR] to select the instrument.**

Function Buttons

[F1 (< PAGE)]

The previous page of the list appears.

[F2 (PAGE >)]

The next page of the list appears.

[F3 (< GROUP)], [F4 (GROUP >)]

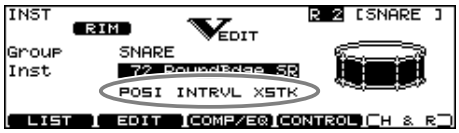
Selects the Inst Group.

[F5 (H & R)]

Switches to select the head and rim instruments simultaneously or individually.

4. **Press [EXIT] to return to the "INST" screen.**

About the Display at the Lower of the Instrument Name



POSI: Instrument marked with "*P" (p. 91)
You can select the effect on/off with pressing [F4 (CONTROL)] - [F3 (MIDI)] "Position Ctrl."
It can be correspond only to some special inputs (p. 44)

INTRVL: Instrument marked with "*I" (p. 91)

XSTK: Instrument marked with "*X" (p. 91)

* *These appear only when [F5 (H & R)] is off.*

Editing Drum Sounds [F2 (EDIT)]

Editing methods differ according to the type of instrument.

Editing an Acoustic Drum Kit (V-EDIT)

V-EDIT allows you to select a head type, shell depth, muffling, etc. Please see the charts on next page.

When V-EDIT Can Be Used

V-EDIT is possible in the following instrument groups "KICK," "SNARE," "TOM," "HI-HAT," "CRASH," "SPLASH," "CHINA," or "RIDE."

The following icon appears to indicate instruments which are V-EDIT compatible.



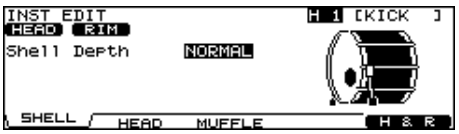
Editing Other Instruments

Other instruments only allow "Pitch" and "Decay Time" adjustment.

Editing Procedure

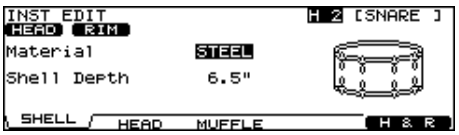
1. **Press [INST] - [F2 (EDIT)].**
   The "INST EDIT" screen appears.
2. **Strike a pad.**
   The settings screen for the struck pad appears.
3. **Use [F1]–[F3] and [CURSOR (up/down)] to select the parameter.**
4. **Use [+/-] or [VALUE] to adjust the setting.**
5. **When finished, press [EXIT] to return to the "INST" screen.**

KICK



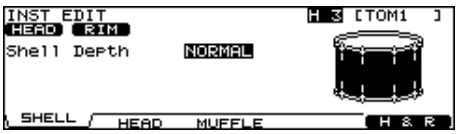
Parameter	Value
[F1 (SHELL)]	
Shell Depth	NORMAL, DEEP1–2
[F2 (HEAD)]	
Head Type	CLEAR, COATED, PINSTRIPE
Head Tuning	-480–+480
[F3 (MUFFLE)]	
Muffling	OFF, TAPE1–2, BLANKET, WEIGHT
Snare Buzz	OFF, ON

SNARE



Parameter	Value
[F1 (SHELL)]	
Material	WOOD, STEEL, BRASS
Shell Depth	1.0”–20.0”
[F2 (HEAD)]	
Head Type	CLEAR, COATED, PINSTRIPE
Head Tuning	-480–+480
[F3 (MUFFLE)]	
Muffling	OFF, TAPE1–2, DOUGHNUTS1–2
Strainer Adj.	OFF, LOOSE, MEDIUM, TIGHT

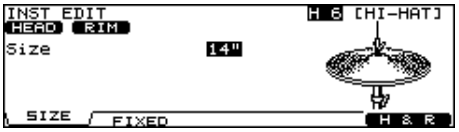
TOM



Parameter	Value
[F1 (SHELL)]	
Shell Depth	NORMAL, DEEP1–2
[F2 (HEAD)]	
Head Type	CLEAR, COATED, PINSTRIPE
Head Tuning	-480–+480
[F3 (MUFFLE)]	
Muffling	OFF, TAPE1–2, FELT1–2
Snare Buzz	OFF, ON

* *PINSTRIPE is a registered trademark of Remo Inc., U.S.A.*

HI-HAT

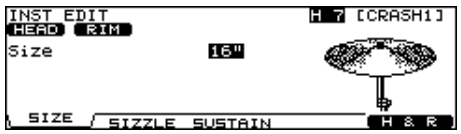


Parameter	Value
[F1 (SIZE)]	
Size	1"–40"
[F2 (FIXED)]	
Fixed Hi-Hat	NORMAL, FIXED1–4

NORMAL: The gap between the top and bottom hi-hat is controlled by the pedal.

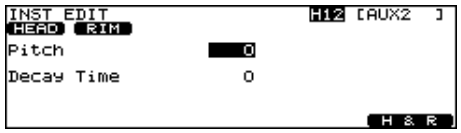
FIXED: The gap is fixed.

CRASH/SPLASH/CHINA/RIDE



Parameter	Value
[F1 (SIZE)]	
Size	1"–40"
[F2 (SIZZLE)]	
Sizzle Type	OFF, RIVET
[F3 (SUSTAIN)]	
Sustain	-31–+31

Other Instruments



Parameter	Value
Pitch	-480–+480
Decay Time	-31–+31

MEMO

You can edit the instruments of the head and rim simultaneously. Pressing [F5 (H & R)], you can choose to set the head and rim simultaneously or individually.

* *When the instruments assigned to the head and rim are not in the same Inst Group, you only can set the head and rim individually even if [F5 (H & R)] is set to ON.*

NOTE

For some instruments, raising or lowering the value beyond a certain point may not produce further change.

- KICK/SNARE/TOM: "Head Tuning"
- CRASH/SPLASH/CHINA/RIDE: "Sustain"
- Other Instruments: "Pitch" and "Decay"

NOTE

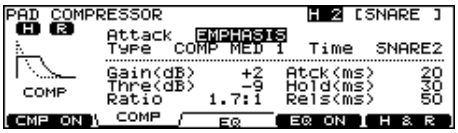
Some instruments have the parameters cannot be edited.

- SNARE: "Material" and "Strainer Adj."

Using the Compressor and EQ [F3 (COMP/EQ)]

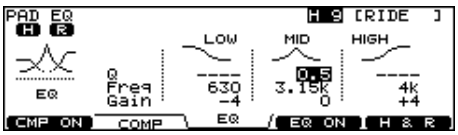
Compressor (COMP)

A compressor adjusts the envelope (changes in the volume over time) and changes the character of the sound in response to playing dynamics.



Equalizer (EQ)

You can use three-band equalizers (for high, middle, and low frequency ranges) to adjust the sound.



Refer to **Using the Compressor and EQ [INST] - [F3 (COMP/EQ)]** (p. 40).

Using Pads/Pedal as Controllers [F4 (CONTROL)]

1. **Press [INST] - [F3 (CONTROL)].**
2. **Strike a pad.**

   The settings screen for the struck pad appears.

   You can select by using [SHIFT] and [CURSOR (left/right)].
3. **Press [F1]–[F5] and [CURSOR (up/down)] to select the parameter.**
4. **Use [+/-] or [VALUE] to adjust settings.**
5. **When finished, press [EXIT] to return to the "INST" screen.**

Parameter	Value	Description
[F1 (PATTERN)]		
PadPtn Master Sw	ALL OFF, ON	Refer to **Playing a Pattern by Hitting a Pad (Pad Pattern) [F1 (PATTERN)]** (p. 37).
PadPtn	OFF, P 1–150, U 151–250	
PadPtn Velocity	OFF, ON	
Tap Ptn Mute Grp	OFF, 1–8	
[F2 (PDLBEND)]		
Pedal Bend Range	-24–0– +24	Refer to **Changing the Pitch with the Hi-Hat Pedal [F2 (PDLBEND)]** (p. 38).
[F3 (MIDI)]		
Tx Channel	CH1–CH16, GLOBAL	Refer to **MIDI Settings for Each Pad [F3 (MIDI)]** (p. 38).
Note No.	0 (C -)–127 (G9), OFF	
Gate Time	0.1–8.0 (s)	
Position Ctrl Sw	OFF, ON	
[F4 (HH MIDI)]		
Note No.	0 (C -)–127 (G9), OFF	Refer to **MIDI Note Numbers transmitted by Hi-Hat [F4 (HH MIDI)]** (p. 38).
Gate	0.1–8.0 (s)	
[F5 (BR MIDI)]		
Brush Note No.	0 (C -)–127 (G9), OFF	Refer to **MIDI Note Number transmitted by Brush Sweep/Cross Stick [F5 (BR MIDI)]** (p. 38).
XStick Note No.	0 (C -)–127 (G9), OFF	

Playing a Pattern by Hitting a Pad (Pad Pattern) [F1 (PATTERN)]

This function starts playback of a pattern when a pad is struck. This function provides a very convenient way to use patterns during a live performance.

If different patterns have been assigned to two or more pads, striking another pad while a pattern is playing back will cause pattern playback to switch to the newly selected pattern.

* *When playing back patterns with recorded drum kit performances or demo songs, the patterns assigned to the pads are not played back, even if the Pad Pattern function is enabled for the selected drum kit.*

* *Performances using the Pad Pattern function cannot be recorded to sequencers.*

PadPtn Master Sw: ALL OFF, ON

You can switch use of the Pad Pattern function on and off in each individual drum kit.

ALL OFF: The Pad Pattern function is not used.
ON: The Pad Pattern function is used.

PadPtn: OFF, P 1–150, U 151–250

Selects the played back pattern when the pad is struck.

* *If all pads are set to "OFF,"* 

icon appears.

PadPtn Velocity: OFF, ON

OFF:
The pattern plays back at the velocity set for the pattern, regardless of the strength with which the pad is struck.
ON:
The pattern plays back with the velocity changing in response to the strength with which the pad is struck.

Tap Ptn Mute Grp: OFF, 1–8

In Tap playback (p. 61), if one sound (pattern) is set to play before the previous sound (pattern) has finished playing, this setting allows you to either have the previous sound stop and the subsequent sound start playing or have the two sounds layered.

Patterns set to the same number:
The previous sound stops while in progress, and the subsequent sound (pattern) starts playing.
Patterns set to the different numbers:
The previous sound continues to play to the end, while the subsequent sound (pattern) is superimposed on it.

Regarding Sounds Played with Pad Pattern

With Pad Pattern, performance of the pattern starts only when the pad is struck with sufficient force.

If the pad is struck weakly, only the instrument sound assigned to the pad is played; the pattern is not played back.

Changing the Pitch with the Hi-Hat Pedal [F2 (PDLBEND)]

This setting allows you use the hi-hat pedal as a pitch bender for sounds assigned to any pad or rim.
Specified in semitone steps.

Pedal Bend Range: -24–0– +24

* *The Pitch Control function uses the same Control Change message as the hi-hat open/close function (factory setting: "FOOT (4)"). For details, refer to p. 73.*

MIDI Settings for Each Pad [F3 (MIDI)]

Tx Channel: CH1–CH16, GLOBAL
MIDI transmit channel for each pad.
GLOBAL: Transmits on the same channel as the drum kit part (p. 72).

Note No.: 0 (C -)–127 (G 9), OFF
OFF: Note messages are not transmitted.

Gate Time: 0.1–8.0 (s)
See the column.

Position Ctrl: OFF, ON
This can be set for trigger inputs SNARE (Head, Rim), TOM (Rim), RIDE (Bow), and AUX (Rim).
This turns the changing of the sound by strike position/rim shot nuance ON or OFF.

SNARE (Head):	Strike position
SNARE (Rim):	Rim shot nuance
TOM (Rim):	Rim shot nuance
RIDE (Bow):	Strike position
AUX (Rim):	Rim shot nuance

MIDI Note Numbers transmitted by Hi-Hat [F4 (HH MIDI)]

* *The HH Note# Border setting is required to transmit switches between the open and closed hi-hat. For details, refer to p. 74.*

Open (Bow):	Bow shot of open hi-hat
Closed (Bow):	Bow shot of closed hi-hat
Open (Edge):	Edge shot of open hi-hat
Closed (Edge):	Edge shot of closed hi-hat
Pedal:	Pedal hi-hat (Foot closed)

Note No.: 0 (C -)–127 (G 9), OFF
OFF: Note messages are not transmitted.

Gate: 0.1–8.0 (s)
See the column.

MIDI Note Number transmitted by Brush Sweep/Cross Stick [F5 (BR MIDI)]

Brush Note No.: 0 (C -)–127 (G 9), OFF
OFF: Note messages are not transmitted.

XStick Note No.: 0 (C -)–127 (G 9), OFF
OFF: Note messages are not transmitted.

When Setting Multiple Pads to the Same Note Number

When the note number is set to be more than one pad received, the instrument assigned to the pad with the lowest TRIGGER INPUT number is played. When note numbers for the head and rim are duplicated, the head instrument is played.



An asterisk (*) appears at the right of the note number for TRIGGER INPUTS that are not sounded.

Example:
Note number "38 (D 2)" is set for the head and rim of TRIGGER INPUT 2 (SNARE) and the head of TRIGGER INPUT 3 (TOM 1). In this case, when Note Number "38" is received, the instrument assigned to the head of TRIGGER INPUT 2 (SNARE) is played.

About the Gate Time

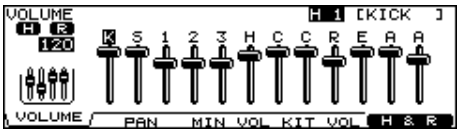
Percussion sound modules normally produce sound only in response to "Note on" messages, and ignore "Note off" messages. However general-purpose sound modules or samplers do receive the note-off messages that are transmitted and respond by turning off the sound.

For example, if you are triggering a "loop" in a sampler, or other sounds then the gate time parameter is very important. With the factory defaults (preset values), the transmitted gate time is set to the minimum value.

Chapter 3. Mixer Settings

Mixer Parameters [MIXER]

Here you can adjust the volume, pan, etc.



1. Press [MIXER].

[MIXER] lights.

2. Use [F1]–[F4] or [CURSOR (up/down)] to select the parameter.

3. Use [CURSOR (left/right)] or [RIM] to select the instrument you wish to set.

You can also select the instrument by striking a pad.

4. Use [+/-], [VALUE], or [CURSOR (up/down)] to make the setting.

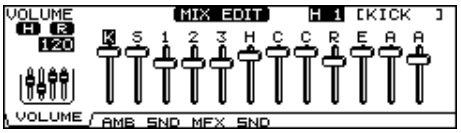
Parameter	Value	Description
[F1 (VOLUME)]		
Volume	0–127	Volume of each trigger input
[F2 (PAN)]		
Pan	L15–CTR–R15	Pan of each trigger input
[F3 (MIN VOL)]		
Minimum Volume	0–10	Minimum volume of each trigger input (This is used to narrow the dynamic range.)
[F4 (KIT VOL)]		
Kit Volume	0–127	Volume of the entire drum kit
Pedal HH Volume	0–127	Volume of the hi-hat's foot closed sound
XStick Volume	0–127	Volume of cross stick sound

* *Pressing [F5 (H & R)] in the [F1 (VOLUME)], [F2 (PAN)], or [F3 (MIN VOL)] setting screen, you can choose to set the head and rim simultaneously or individually.*

5. Press [EXIT] to return to the "DRUM KIT" screen.

Using Group Faders to Edit (MIX EDIT)

You can use the GROUP FADERS to make adjustments.



1. Press [INST] and [MIXER] simultaneously.

[MIXER] flashes.

You can change the function of the faders by holding down [SHIFT] and pressing [MIXER]. When lower indicator is lit, you can adjust the volume of AUX 1 and AUX2.

2. Press [F1]–[F3] to select the parameter.

3. Move the fader which corresponds to the TRIGGER INPUT you wish to adjust.

* *You can also use [+/-], [VALUE], or [CURSOR (up/down)].*

Parameter	Value	Description
[F1 (VOLUME)]		
Volume	0–127	Volume of each trigger input
[F2 (AMB SND)]		
AMB SEND LEVEL	0–127	Send level to the ambience for each trigger input
[F3 (MFX SND)]		
MFX SEND LEVEL	0–127	Send level to the multi-effects for each trigger input

* *These settings are always common to the head and rim.*

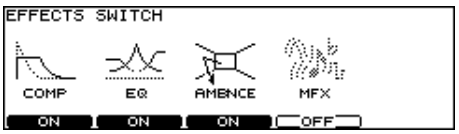
4. Press [EXIT] or [FADER] to return to the "DRUM KIT" screen.

* *After pressing [EXIT] or [FADER], the values for the [GROUP FADERS] sliders may not reflect the actual volume of the sound assigned to that fader. Be sure to move the faders a bit before making your setting.*

Chapter 4. Effect Settings

Effects On and Off Switches [KIT] - [F4 (FX SW)]

These switches allow you to turn all individual effects on/off within each drum kit.

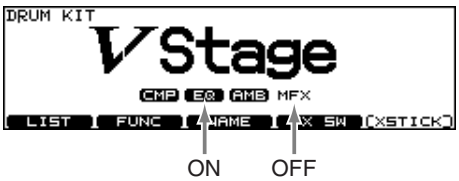


1. Press [KIT] - [F4 (FX SW)].
[KIT] lights, and the "EFFECTS SWITCH" screen appears.

2. Press [F1]–[F4] to turn the following on/off.
[F1]: Pad Compressor (*1)
[F2]: Pad Equalizer (*1)
[F3]: Ambience
[F4]: Multi-effects

3. Press [EXIT] to return to the "DRUM KIT" screen.

* *Effect on/off status appears in the "DRUM KIT" screen.*



* *1: All pad compressors or pad equalizers are turned on/off simultaneously.*

Using the Compressor and EQ [INST] - [F3 (COMP/EQ)]

An individual Compressor and EQ can be applied to every sound assigned to a trigger input.

1. Press [INST] - [F3 (COMP/EQ)].
[INST] lights.

2. Strike the pad you wish to set.

3. Press [F2], [F3], or [CURSOR] to select the parameter.

Function Buttons

[F2 (COMP)]
Pad compressor parameters appear.

[F3 (EQ)]
Pad equalizer parameters appear.

4. Use [+/-] or [VALUE] to adjust the setting.

5. Press [F1] and/or [F4] to turn on the compressor/equalizer for each trigger input.
[F1]: Turns the pad compressor on/off
[F4]: Turns the pad equalizer on/off

CMP ON , EQ ON
COMP/EQ setting is ON, EFFECTS SWITCH is ON
Effect applies.

[CMP ON], [EQ ON]
COMP/EQ setting is ON, EFFECTS SWITCH is OFF
Effect does not apply.

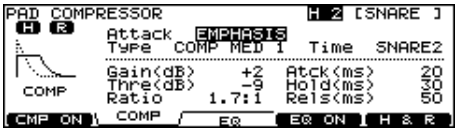
OFF
COMP/EQ setting is OFF
Effect does not apply.

* *Pressing [F5 (H & R)], you can choose to set the head and rim simultaneously or individually.*

NOTE
The sound may be distorted in a certain setting.

Compressor (COMP)

A compressor adjusts the envelope (changes in the volume over time) and changes the character of the sound in response to playing dynamics.



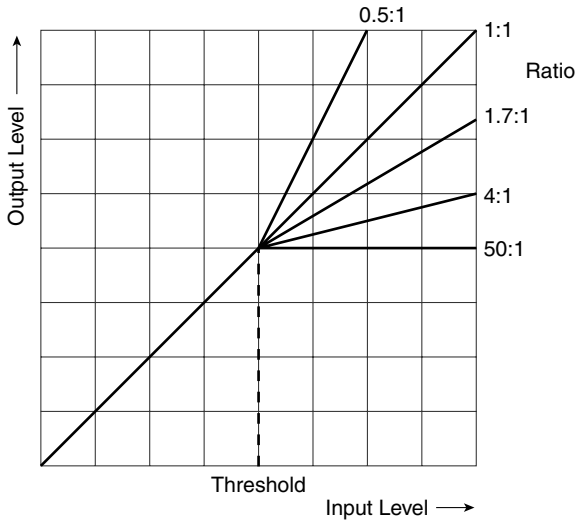
Parameter	Value	Description
Attack	EMPHASIS, CRUSH	**EMPHASIS** Emphasizes the attack of the sound. **CRUSH** Press the attack.
Type	COMP SOFT 1–2, COMP MED 1–3, COMP HARD 1–2, LIMITER 1–2, EXPANDER 1–3	This changes Thre and ratio values.
Time	KICK 1–3, SNARE1–3, TOM 1–3, CYM 1–2, OTHER1–3	This changes Atck, Hold, and Rels values.
Gain	-15– +20 (dB)	Output level of the compressor

For more detailed setting, adjust the parameters below.

Parameter	Value	Description
Thre (Threshold)	-30–0 (dB)	Volume level at which compression begins
Ratio	0.5:1–50:1	Compression ratio
Atck (Attack)	0–255 (ms)	Time from when the volume goes up the threshold level until the compressor effect applies
Hold	2–9999 (ms)	Time compression is kept
Rels (Release)	2–9999 (ms)	Time from when the volume falls below the threshold level until the compressor effect no longer applies

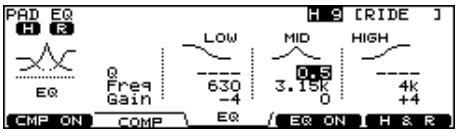
About Threshold and Ratio

As shown in the diagram below, these parameters determine how the volume is to be compressed.



Equalizer (EQ)

You can use three-band equalizers (for high, middle, and low frequency ranges) to adjust the sound.



Parameter	Value	Description
Q	0.5–8.0 (only for MID)	Width of the frequency range A higher Q narrows the affected area.
Freq (Frequency)	20–1k (LOW), 20–8k (MID), 1k–8k (HIGH)	Point at which the boost/cut will occur
Gain	-15– +15 (dB)	Amount of boost/cut

Ambience [AMBIENCE]

You can choose the type of room where the drums are to be played and modify the sound.



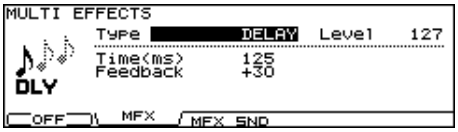
1. **Press [AMBIENCE].**
   [AMBIENCE] lights.
2. **Press [F2]–[F4] or [CURSOR] to select the parameter.**
3. **Use [+/-] or [VALUE] to adjust the setting.**
4. **Press [F1] to turn the ambience on.**

Parameter	Value	Description
[F2 (TYPE)]		
Room Type	BEACH, LIVING ROOM, BATH ROOM, STUDIO, GARAGE, LOCKER ROOM, THEATER, CAVE, GYMNASIUM, DOME STADIUM	Type of ambience
Level	0–127	Total ambience level
[F3 (ROOM)]		
Room Size	TINY, SMALL, MEDIUM, LARGE, HUGE	5 size available
Wall Type	WOOD, PLASTER, GLASS	Wall material
Mic Position	LOW, HIGH	Ambience mic position
Room Shape	0–100	Shape of the room
[F4 (AMB SND)]		
Send Level	0–127	Ambience send level for each instrument

* *Pressing [F5 (H & R)] in the [F4 (AMB SND)] setting screen, you can choose to set the head and rim simultaneously or individually.*

Multi-Effects [SHIFT] + [AMBIENCE]

The multi-effects allow you to further customize your sound and also provides a choice of output configurations.



1. **Hold down [SHIFT] and press [AMBIENCE].**
   [AMBIENCE] lights.
2. **Press [F2], [F3], or [CURSOR] to select the parameter.**
3. **Use [+/-] or [VALUE] to adjust the setting.**
4. **Press [F1] to turn the multi-effects on.**

Parameter	Value	Description
[F2 (MFX)]		
Type	DELAY, PANNING DELAY, FLANGER, PHASER, CHORUS	Type of multi-effects
Level	0–127	Total effect level
[F3 (MFX SND)]		
Send Level	0–127	Effect SEND level for each instrument

* *Pressing [F5 (H & R)] in the [F3 (MFX SND)] setting screen, you can choose to set the head and rim simultaneously or individually.*

Multi-Effects Parameters

DELAY

Adds the delay sound.

Parameter	Value	Description
Time	0–1600 (ms)	Time until the delay sound is heard
Feedback	-98–98 (%)	Amount of the delay sound that is fed back into the effect (minus: inverts the phase)

PANNING DELAY

This is a delay effect with echoes that pan left and right.

Parameter	Value	Description
TimeL	0–1600 (ms)	Time until the delay sound is heard
TimeR		
Level L	0–127	Volume level of the delay sound
Level R		
Feedback	-98–98 (%)	Amount of the delay sound that is fed back into the effect (minus: inverts the phase)

FLANGER

Produces a metallic resonance that rises and falls somewhat like a jet airplane taking off or landing.

Parameter	Value	Description
Delay	0–15.0 (ms)	Tone of the flanger
LFO Rate	1–128	Frequency of modulation
Depth	0–127	Depth of modulation
Feedback	-98–98 (%)	Amount of the flanger sound that is fed back into the effect (minus: inverts the phase)
Phase	0–180	Spatial spread of the sound

PHASER

Adds a phase-shifted sound to the original sound, producing a swirling modulation.

Parameter	Value	Description
Freq	100–8000 (Hz)	Basic frequency at which the sound will be modulated
LFO Rate	1–128	Frequency of modulation
Depth	0–127	Depth of modulation
Resonance	0–127	Amount of feedback

CHORUS

Gives richness and spaciousness to the sound.

Parameter	Value	Description
Delay	8.0–30.0 (ms)	Tone of the chorus
LFO Rate	1–128	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180	Spatial spread of the sound

Chapter 5. Trigger Settings [TRIGGER]

Selecting the Pad Type [F1 (BANK)]

To be sure the TD-12 accurately receives signals sent from the pads, select the **trigger type** (the type of pads being used) for each trigger input.

Trigger Type

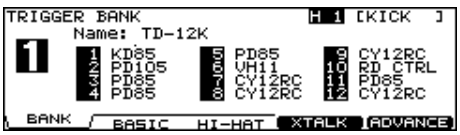
A **trigger type** is a group of trigger settings with values optimally adjusted for a particular pad. Indications such as "KD85," "PD85," or "VH11," etc. in the above display correspond to this. When you select a trigger type for a connected pad, each of the parameters is set to the most appropriate values for that pad, allowing you to play it without encountering problems with the settings. Only when factors unrelated to the selection of the proper trigger type prevent you from getting good results in performance should you fine-tune the individual parameters for the pad you are using.

Trigger Bank

Trigger Banks allow you to store the 15 trigger settings as a single unit of information. The large number at the left edge of the above display is the Trigger Bank number. Move the cursor to this area to select the Trigger Bank.

1. **Press [TRIGGER] - [F1 (BANK)].**

   [TRIGGER] lights, and the "TRIGGER BANK" screen appears.



2. **Press [CURSOR (left)] to move the cursor to the Trigger Bank number.**
3. **Use [+/-] or [VALUE] to select the Trigger Bank.**
4. **Press [CURSOR (right)] to move the cursor to a trigger type.**
5. **Strike the pad you wish to set.**

   The cursor moves to the trigger type for the struck pad. You can also select by using [CURSOR] or [TRIG SELECT].
6. **Use [+/-] or [VALUE] to select the trigger type.**

Trigger Type	Used Model
PD125	PD-125
PD120	PD-120
PD105	PD-105
PD100	PD-100
PD80R	PD-85, PD-80R, PD-80
PD9	PD-9
PD8	PD-8
PD7	PD-7
PD6	PD-6
KD120	KD-120
KD80	KD-85, KD-80
KD8	KD-8
KD7	KD-7
CY15R	CY-15R
CY12RC	CY-12R/C
CY14C	CY-14C
CY8	CY-8
CY6	CY-6
CY12H	CY-12H
VH12	VH-12
VH11	VH-11
PAD1	When using a non-Roland pad
PAD2	
RT7K	RT-7K
RT5S	RT-5S
RT3T	RT-3T

* *When you select the trigger type, the trigger parameters (except the crosstalk cancel parameters) are automatically set to the most efficient values for each pad. Make settings for the parameter as needed.*

* *When 3Way Trigger (p. 52) is set to ON, "RD CTRL" is displayed for the trigger type for TRIGGER INPUT 10 EDGE. It cannot be changed.*

Trigger Inputs and Pad/Playing Methods corresponding chart

Trigger Input	Dual Trigger Mesh Pad	Positional Sensing	Rim Shot Nuance
KICK	–	–	–
SNARE	o	o	o
TOM 1–3	o	–	o
HI-HAT	–	–	–
CRASH 1, 2	–	–	–
RIDE	–	o	–
EDGE	–	–	–
AUX 1, 2	o	–	o

* *Brush sweep and Cross Stick can be used only on SNARE.*

* *Each playing method can be used with the instruments corresponding to it (p. 91).*

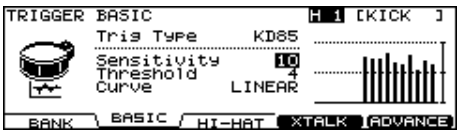
Setting the Pad Sensitivity [F2 (BASIC)]

When you are using pads made by other manufacturers, try adjusting the following parameters.

MEMO

The velocity monitor at the right of the screen indicates the velocity of the last sixteen strikes, starting with the most recent strike.

1. **Press [TRIGGER] - [F2 (BASIC)].**
   [TRIGGER] lights, and the "TRIGGER BASIC" screen appears.



2. **Use [CURSOR (up/down)] to select the parameter.**
3. **Strike the pad you wish to set.**
   The setting screen for the struck pad appears.
   You can also select by using [TRIG SELECT].
4. **Use [+/-] or [VALUE] to adjust the setting.**
5. **When you're finished, press [EXIT] to return to the "DRUM KIT" screen.**

Parameter	Value	Description
Trig Type	refer to p. 44	
Sensitivity	1–32	Pad sensitivity
Threshold	0–31	Minimum level for the pad
Curve	LINEAR, EXP1, EXP2, LOG1, LOG2, SPLINE, LOUD1, LOUD2	How playing dynamics changes the volume

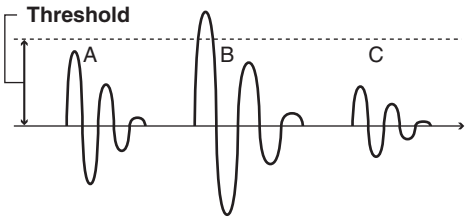
Pad Sensitivity

You can adjust the sensitivity of the pads to accommodate your personal playing style.
This allows you to have more dynamic control over the sound volume, based on how hard you play.

Sensitivity: 1–32
Higher sensitivity allows the pad to produce a loud volume even when played softly.
Lower sensitivity will keep the pad producing a low volume even when played forcefully.

Minimum level for the pad (Threshold)

This setting allows a trigger signal to be received only when the pad is above a determined force level (velocity). This can be used to prevent a pad from sounding because of vibrations from other pads.
In the following example, B will sound but A and C will not sound.

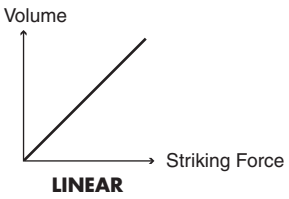


Threshold: 0–31
When set to a higher value, no sound is produced when the pad is struck lightly.
Gradually raise the "Threshold" value while striking the pad. Check this and adjust accordingly. Repeat this process until you get the perfect setting for your playing style.

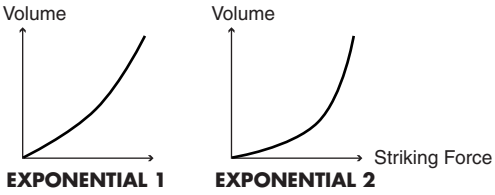
How Playing Dynamics Changes the Volume (Velocity Curve)

This setting allows you to control the relation between playing velocity (striking force) and changes in volume. Adjust this curve until the response feels as natural as possible.

Curve: LINEAR
The standard setting. This produces the most natural correspondence between playing dynamics and volume change.

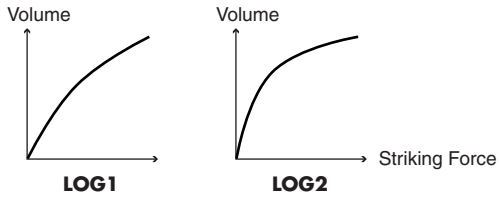


Curve: EXP1, EXP2
Compared to LINEAR, strong dynamics produce a greater change.



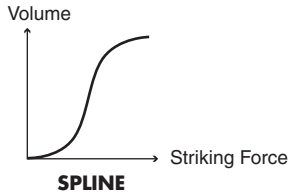
Curve: LOG1, LOG2

Compared to LINEAR, a soft playing produces a greater change.



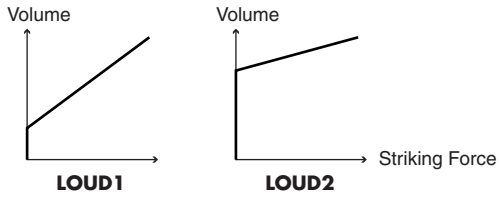
Curve: SPLINE

Extreme changes are made in response to playing dynamics.



Curve: LOUD1, LOUD2

Very little dynamic response, making it easy to maintain strong volume levels. If using drum triggers, these settings help maintain stable levels.



Hi-Hat Settings [F3 (HI-HAT)]

1. Press [TRIGGER] - [F3 (HI-HAT)].

[TRIGGER] lights, and the "TRIGGER HIHAT" screen appears.



2. Use [CURSOR (up/down)] to select the parameter.

3. Use [+/-] or [VALUE] to adjust the setting.

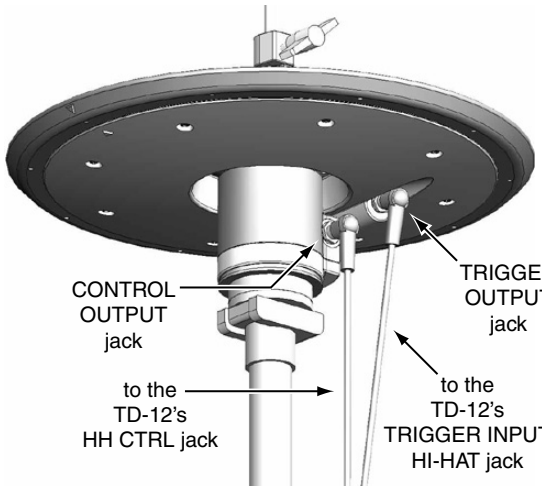
4. When you're finished, press [EXIT] to return to the "DRUM KIT" screen.

Parameter	Value	Description
Hi-Hat Ctrl Type	VH12, VH11/FD	Used Hi-Hat Controller **VH12:** VH-12 **VH11/FD:** VH-11, FD-8
When HH Ctrl Type is set to "VH12"		
Offset	-100– +100	Extent of Opening Hi-Hat The bigger the value is, the wider the opening extent is. After setting the automatic adjustment (p. 48), make fine adjustments until you achieve the settings you like.
Foot Splash Sens	-10– +10	Amount of how easy to make the Foot Splash
Noise Cancel	1–3	Amount of strength to cancel the bow and edge noise when you play "Foot Close." The bigger the value is, the more difficult to have a noise excluding the "Foot Close."
When HH Ctrl Type is set to "VH11/FD"		
Foot Splash Sens	-10– +10	Amount of how easy to make the Foot Splash
CC Max	90, 127	Amount of Control Change that is transmitted in stepping the pedal down completely.
CC Resolution	NORMAL, HIGH	Amount of Data Resolution that is transmitted from Hi-Hat Pedal. (*1)

*1: When you control the pitch by Hi-Hat Pedal (p. 38), the pitch can be changed smoothly if you set "High."

Connecting the VH-11 and Adjusting the TD-12

Connecting the Hi-Hat

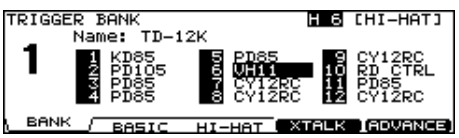


Making the Hi-Hat Settings

1. **Confirm that the VH-11 and TD-12 are connected properly.**
2. **After making sure that the hi-hat is not touching the motion sensor unit at all, turn on the power to the TD-12.**

   * *The offset cannot be adjusted correctly if the hi-hat is making contact with the motion sensor unit when the power is turned on.*
3. **Loosen the clutch screw and let the hi-hat rest naturally on the motion sensor unit.**
4. **Press [TRIGGER] - [F1 (BANK)].**

   [TRIGGER] lights, and the "TRIGGER BANK" screen appears.
5. **Press [CURSOR] to move the cursor to the trigger type for TRIGGER INPUT 6.**
6. **Use [+/-] or [VALUE] to select "VH11."**



7. **Press [F3 (HI-HAT)].**

   The "TRIGGER HI-HAT" screen appears.



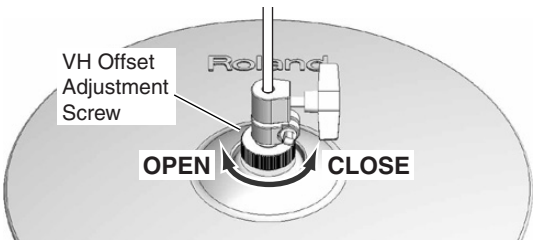
8. **Confirm the TD-12's settings.**

Parameter	Value
Hi-Hat Type	VH11/FD
CC Max	90
CC Resolution	NORMAL

9. **While reading the meter displayed on the right side of the TD-12's screen, adjust the offset with the VH-11's VH offset adjustment screw.**

   Adjust the offset so that a black ▶◀ appears in the meter.





VH Offset Adjustment Points

If the closed hi-hat sound is difficult to attain, rotate the VH offset adjustment screw towards "CLOSE."
If the open hi-hat sound is difficult to attain, rotate the screw towards "OPEN."

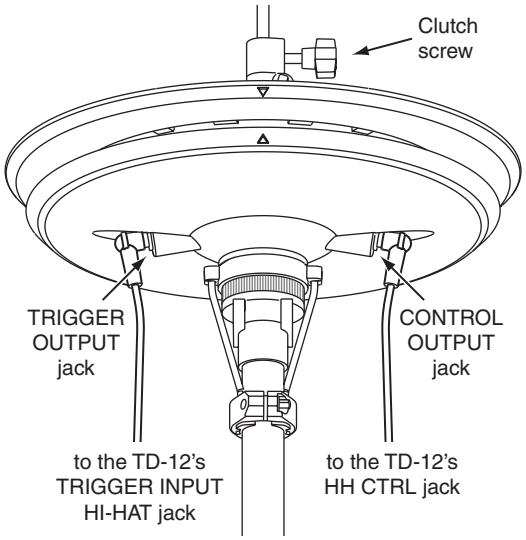
NOTE

If the sound cuts off when you strike the hi-hat forcefully, rotate the VH Offset adjustment screw towards "OPEN."

10. **If you need, make further adjustments to other parameters (p. 46).**

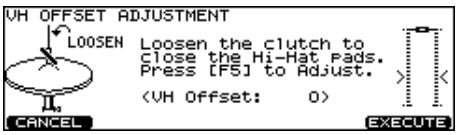
Connecting the VH-12 and Adjusting the TD-12

Connecting the Hi-Hat



Adjusting the Offset

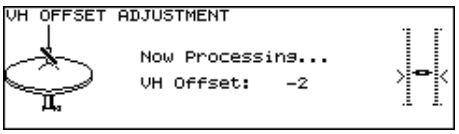
1. **Press [TRIGGER] - [F1 (BANK)].**
   [TRIGGER] lights, and the "TRIGGER BANK" screen appears.
2. **Press [CURSOR] to move the cursor to the trigger type for TRIGGER INPUT 6.**
3. **Use [+/-] or [VALUE] to select "VH12."**
4. **Press [F3 (HI-HAT)].**
   The "TRIGGER HI-HAT" screen appears.
5. **Set the Hi-Hat Type to "VH12."**
6. **Press [F5 (OFFSET)].**
   The "VH OFFSET ADJUSTMENT" screen will appear.



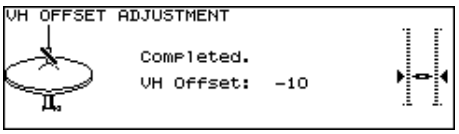
7. **Loosen the clutch of the top hi-hat and let it sit on the bottom hi-hat.**

* *Do NOT touch the hi-hats or the pedal.*

8. **Press [F5 (EXECUTE)].**
   [TRIGGER] flashes, and the "VH offset" parameter is set automatically.



When finished, [TRIGGER] stops flashing and remains lit, and the following screen appears.



9. **If you need, make further adjustments to other parameters (p. 46).**

HINT

When Hi-Hat Type is set to "VH12," you can also perform this operation by holding down [KIT] and pressing [TRIGGER] (p. 20).

Connecting and Setting the Hi-Hat Control Pedal (FD Series)

Making the Hi-Hat Settings

1. **Press [TRIGGER] - [F3 (HI-HAT)].**
   [TRIGGER] lights, and the "TRIGGER HI-HAT" screen appears.
2. **Set the Hi-Hat Type to "VH11/FD."**
3. **If you need, make further adjustments to other parameters (p. 46).**

Eliminate Crosstalk Between Pads [F4 (XTALK)]

When two pads are mounted on the same stand, hitting one pad may trigger the sound from another pad unintentionally. (This is called **crosstalk**.) Eliminate this by adjusting Xtalk Cancel on the pad that is sounding inadvertently.

HINT

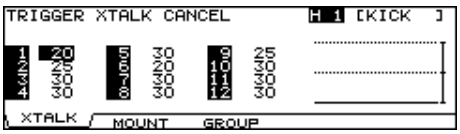
In some cases, you can prevent crosstalk between two pads by increasing the distance between them.

1. **Press [TRIGGER] - [F1 (BANK)] - [F4 (XTALK)].**
2. **Use [F1]–[F3] to select the parameter.**
3. **Strike the pad you wish to set.**

   The cursor will move to the trigger input number for the struck pad.

   You can also select by using [CURSOR] or [TRIG SELECT].
4. **Use [+/-] or [VALUE] to adjust the setting.**
5. **When you're finished, press [EXIT] to return to the "DRUM KIT" screen.**

[F1 (XTALK)]: XTALK CANCEL

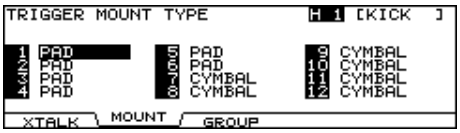


[F2 (MOUNT)]: MOUNT TYPE

Select the pad mount type here.

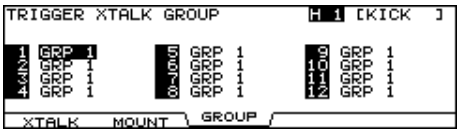
PAD: Using a pad mount

CYMBAL: Using a cymbal mount



[F3 (GROUP)]: XTALK GROUP

Crosstalk Cancel affects the pads set to the same number.



Crosstalk Example: If you hit the snare pad and the tom 1 also sounds

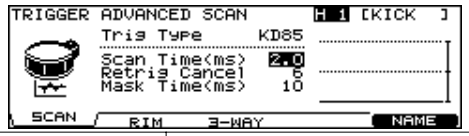
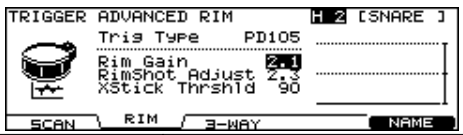
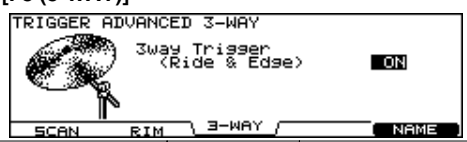
Set the snare and tom 1 to the same XTALK GROUP. Raise the "XTALK CANCEL" for the pad being used for the tom 1. The tom 1 pad will be less prone to receive crosstalk from other pads. With a setting "OFF," crosstalk prevention will not work.

* *If the value is set too high, and two pads are played simultaneously, the one that is struck less forcefully may not sound. Be careful and set this parameter to the minimum value required to prevent crosstalk.*

Advanced Trigger Parameters [F5 (ADVANCE)]

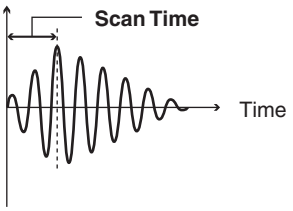
The following parameters (Advanced Trigger Parameters) are automatically set to the most efficient values for each pad when you select the Trigger Type (p. 44), and don't require adjustment, except if you experience any of the problems that are discussed in the explanation of each parameter.

1. **Press [TRIGGER] - [F1 (BANK)] - [F5 (ADVANCE)].**
2. **Use [F1]–[F3] and [CURSOR (up/down)] to select the parameter.**
3. **Strike the pad you wish to set.**
   The setting screen for the struck pad will appear.
   You can also select by using [TRIG SELECT].
4. **Use [+/-] or [VALUE] to adjust the setting.**
5. **When you're finished, press [EXIT] to return to the "DRUM KIT" screen.**

Parameter	Value	Description
[F1 (SCAN)]		
		
Trig Type	refer to p. 44	
Scan Time	0–4.0 (ms)	Trigger signal detection time
Retrig Cancel	1–16	Detecting trigger signal attenuation
Mask Time	0–64 (ms)	Double triggering prevention (p. 51)
[F2 (RIM)]		
		
Trig Type	refer to p. 44	
Rim Gain	0–3.2	Rim/Edge dynamic response (p. 51)
RimShot Adjust	0–8.0	Rim shots response (p. 51)
XStick Thrshld	0–127	Cross stick response (p. 51)
[F3 (3-WAY)]		
		
3Way Trigger (Ride & Edge)	OFF, ON	Playing Bow/Bell/Edge (p. 52)
[F5 (NAME)]	Trigger Bank Name (p. 52)	

Trigger Signal Detection Time (Scan Time)

Since the rise time of the trigger signal waveform may differ slightly depending on the characteristics of each pad or acoustic drum trigger (drum pickup), you may notice that identical hits (velocity) may produce sound at different volumes. If this occurs, you can adjust the "Scan Time" so that your way of playing can be detected more precisely.



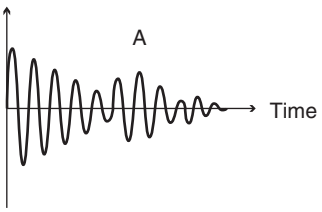
Scan Time: 0–4.0 (ms)

While repeatedly hitting the pad at a constant force, gradually raise the Scan Time value from 0 msec, until the resulting volume stabilizes at the loudest level. At this setting, try both soft and loud strikes, and make sure that the volume changes appropriately.

* *As the value is set higher, the time it takes for the sound to be played increases. Set this to the lowest value possible.*

Detecting Trigger Signal Attenuation (Retrigger Cancel)

Important if you are using acoustic drum triggers. Such triggers can produce altered waveforms, which may also cause inadvertent sounding at Point A in the following figure (**Retrigger**).



This occurs in particular at the decaying edge of the waveform. Retrigger Cancel detects such distortion in and prevents retriggering from occurring.

Retrig Cancel: 1–16

While repeatedly striking the pad, raise the "Retrig Cancel" value until retriggering no longer occurs.

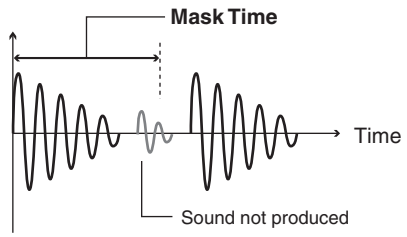
* *Although setting this to a high value prevents retriggering, it then becomes easy for sounds to be omitted when the drums played fast (roll etc.). Set this to the lowest value possible while still ensuring that there is no retriggering.*

MEMO

You can also eliminate this problem of retriggering with the Mask Time setting. Mask Time does not detect trigger signals if they occur within the specified amount of time after the previous trigger signal was received. Retrigger Cancel detects the attenuation of the trigger signal level, and triggers the sound after internally determining which trigger signals were actually generated when the head was struck, while weeding out the other false trigger signals that need not trigger a sound.

Double Triggering Prevention (Mask Time)

When playing a kick trigger the beater can bounce back and hit the head a second time immediately after the intended note—with acoustic drums sometimes the beater stays against the head—this causes a single hit to "double trigger" (two sounds instead of one). The Mask Time setting helps to prevent this. Once a pad has been hit, any additional trigger signals occurring within the specified "Mask Time" (0–64 msec) will be ignored.



Mask Time: 0–64 (ms)

Adjust the "Mask Time" value while playing the pad.

When using a kick trigger, try to let the beater bounce back and hit the head very quickly, then raise the "Mask Time" value until there are no more sounds made by the beater rebound.

* *When set to a high value, it will be difficult to play very quickly. Set this to as low a value as you can.*

MEMO

If two or more sounds are being produced when you strike the head just once, then adjust Retrig Cancel.

Rim/Edge Dynamic Response (Rim Gain)

When a PD-125/120/105/85/80R, PD-9/8/7, CY series pad, VH-12/11, or RT-5S (trigger) is connected, you can adjust the relation between your playing velocity (force) on the rim/edge and the resulting volume level.

Rim Gain: 0–3.2

Higher value allows the rim/edge to produce a loud volume even when played softly. Lower value will keep the rim/edge producing a low volume even when played forcefully.

Rim Shots Response (Rim Shot Adjust)

When a PD-125/120/105/85/80R or RT-5S (trigger) is connected, you can adjust the sensitivity of the rim response.

RimShot Adjust: 0–8.0

There are some cases that you have a rim sound unexpectedly when you hit the head strongly. You can improve this situation with decreasing the value of "RimShot Adjust."

* *When you set the value too small, it might be difficult to play the rim sound.*

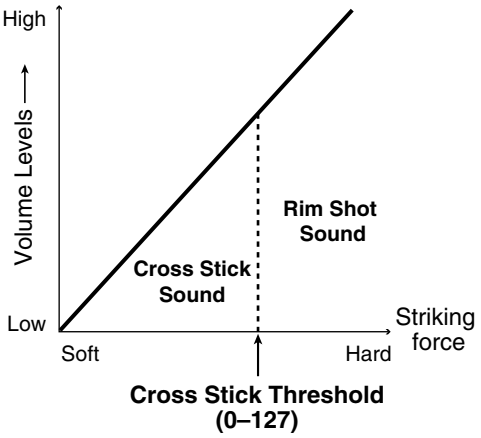
Cross Stick Threshold (XStick Thrshld)

When a PD-125/120/105/85/80R or RT-5S (trigger) is connected, you can determine the "cross over point" between the cross stick and a rim shot sounds.

XStick Thrshld: 0–127

Setting this to a higher value makes it easier to get cross stick sounds. When set to "0," playing a cross stick produces the open rim shot sound.

* *Increasing the value excessively may cause the cross stick to sound as well when the open rim shot is played.*

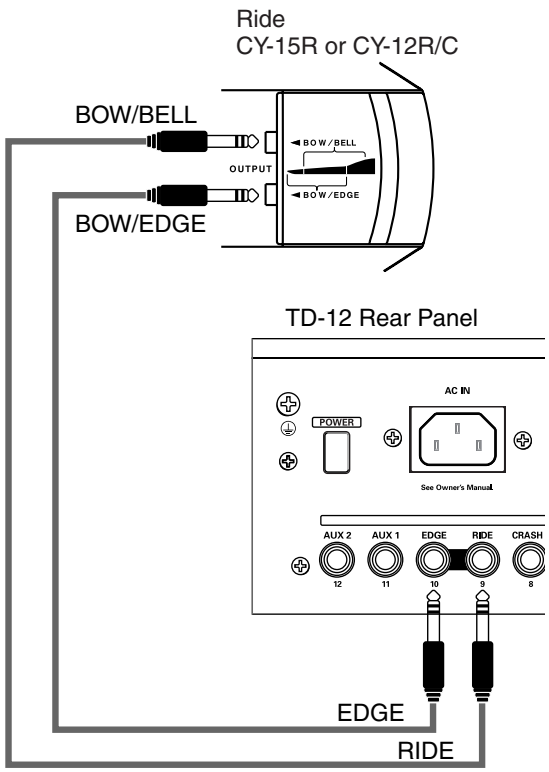


Playing Bow, Bell, and Edge (3-Way Triggering)

When using the CY-15R or CY-12R/C for the RIDE, you can three way triggering (bow, bell, and edge shot) performance are possible.

3Way Trigger: OFF, ON

Connect as shown below, set 3Way Trigger to "ON."



Correspondences Between Playing Method and Trigger Input

Playing Method	TD-12 TRIGGER INPUT
Bow Shot	9 RIDE head
Bell Shot	9 RIDE rim
Edge Shot	10 EDGE rim

* *Head-side tone for the TRIGGER INPUT 10 EDGE cannot be sounded.*

* *When 3Way Trigger is set to "ON," "RD CTRL" is displayed for the trigger type for TRIGGER INPUT 10 EDGE. It cannot be changed.*

Naming a Trigger Bank [F5 (Name)]

Each trigger bank can be named (up to 12 characters).



1. **In the "TRIGGER BANK" screen, select the trigger bank you want to name.**
2. **[F5 (ADVANCE)] - [F5 (NAME)].**
   The "TRIGGER BANK NAME" screen appears.
3. **[CURSOR (left/right)] to move the cursor to the character to be changed.**
4. **Use [VALUE], [+/-], or [CURSOR (up/down)] to change the character.**

Function Buttons

[F1 (INSERT)]
A blank space is inserted at the cursor position.

[F2 (DELETE)]
Character at the cursor position is deleted.

[F3 (SPACE)]
Character at the cursor position is replaced by a blank space.

[F4 (CHAR)]
Character at the cursor position changes between uppercase/lowercase alphabet, or numbers and symbols.

5. **When finished, Press [EXIT].**

Chapter 6. Sequencer (Playback)

The TD-12's sequencer organizes music into six parts. The Drum Kit part is used to record/play back what is played on the pads. Additionally, Melody Part, Bass Part, Backing 1 Part, and Backing 2 Part are the four backing instrument parts, and there is another Percussion part.

The collective performance of these six parts is called a **pattern**.

Preset Patterns (Pattern P 1–150)

Settings in Preset patterns cannot be modified. These patterns are provided for use in practicing or live performances.

User Patterns (Pattern U 151–250)

These are patterns for you to use as you wish. You can record directly from the pads or an external MIDI keyboard in real time (p. 64). User pattern settings are saved automatically.

Using Preset Patterns

Although you can confirm various settings for Preset patterns, you cannot change the settings. You also cannot record these patterns.

* *As you cannot record over a preset pattern, the following appears in the display if you press [REC].*



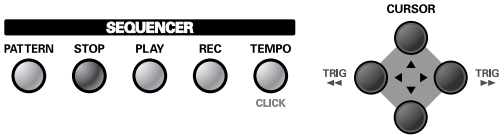
If you want to change, edit, or record any Preset pattern settings, copy them to a User pattern (p. 67).

About Preset Pattern Copyright

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Basic Operation



[PATTERN]:
Selects patterns. This displays the basic screen for the sequencer.

[STOP]
Stops playback of the pattern. When pressed while the pattern is stopped, this returns you to the beginning of the pattern.

[PLAY]
Starts playback of the pattern.

[REC]
Enters record-standby mode.

[TEMPO]
Sets the Tempo (p. 55).

[CURSOR (up)]
When pressed while the pattern is stopped, this returns you to the beginning of the pattern.

[CURSOR (left)]
When pressed while the pattern is stopped, this returns you to the previous measure in the pattern.

[CURSOR (right)]
When pressed while the pattern is stopped, this advances you to the next measure in the pattern.

[CURSOR (down)]
When pressed while the pattern is stopped, this advances you to the end of the pattern.

* *[CURSOR] cannot be used while the pattern is played back.*

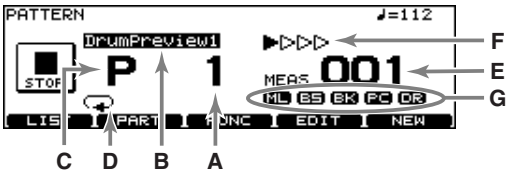
Choosing a Pattern [PATTERN]



1. **Press [PATTERN].**
   [PATTERN] lights, and the "PATTERN" screen appears.
2. **Use [+/-] or [VALUE] to select the pattern.**

* *If you press [F5 (NEW)], an empty pattern with the lowest number is called up.*

About the "PATTERN" screen



A: Pattern Number
Currently selected pattern number.

B: Pattern Name
The name of the currently selected pattern.

C: Pattern Type
"P" is displayed for preset patterns, and "U" is displayed for user patterns. When choosing an empty pattern, an asterisk (*) appears.

D: Pattern Playback Type (p. 61)

E: Measure Number
Playback begins from the measure indicated here when [PLAY] is pressed.

F: Beat

G: Part Mute Status (p. 60)

HINT

When you have finished making the settings, press [PATTERN] to bring up this screen. This prevents data from being overwritten inadvertently during performance.

Select a Pattern from the List [F1 (LIST)]

Here you can select patterns from a list of pattern names. Pattern number, pattern name, beat, measure length, pattern playback type, and tempo are displayed.



1. **Press [PATTERN] - [F1 (LIST)].**
   The "PATTERN LIST" screen appears.
2. **Use [VALUE], [+/-], or [CURSOR (up/down)] to select the pattern.**

Function Buttons

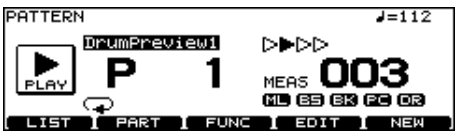
[F1 (▲ PAGE)]
The previous page of the list appears.

[F2 (PAGE ▼)]
The next page of the list appears.

[F5 (NEW)]
An empty pattern with the lowest number is called up.

3. **Press [EXIT] to return to the "PATTERN" screen.**

Playing Back a Pattern [PLAY]



1. **Select the pattern to play.**
2. **Press [PLAY].**
   [PLAY] lights, and playback of the pattern begins.
3. **Press [STOP] to stop playback of the pattern.**
   [PLAY] goes off, and returns to the beginning of the measure played at that moment.
4. **Press [STOP] once again to return to beginning of the pattern.**

Tempo Adjustment

1. **Press [TEMPO].**
   [TEMPO] lights, and the "TEMPO" screen appears.



2. **Use [+/-] or [VALUE] to select the tempo.**
3. **Press [EXIT] to return to the "DRUM KIT" screen.**

Setting the Tempo by Hitting a Pad (Tap Tempo)

You can set the tempo by hitting a pad or pressing [PREVIEW] **two or more times** at **quarter-note intervals** of the desired tempo.

1. **Press [TEMPO].**
   [TEMPO] lights, and the "TEMPO" screen appears.
2. **Press [F3 (TAP)].**
   The "TAP TEMPO" screen appears.



3. **Press [CURSOR (up)] to move the cursor to "Tap Switch."**
4. **Use [+/-] or [VALUE] to set to "ON."**
5. **Press [CURSOR (down)] to move the cursor to "Tap Pad."**
6. **Use [+/-] or [VALUE] to select the pad (or [PREVIEW]) to use for Tap Tempo function.**
7. **Press [KIT] to return to the "DRUM KIT" screen.**

When Tap Switch is set to "ON," the tempo is displayed at the upper right of the display.



Synchronizing with an External MIDI Device

This section discusses the settings that allow an external MIDI sequencer and the TD-12's sequencer to be synchronized. The device that is playing back is called the "master" and the device that is synchronizing to the playback is called the "slave."

1. **Press [TEMPO].**
   [TEMPO] lights, and the "TEMPO" screen appears.
2. **Press [F2 (SYNC)].**
   The "TEMPO SYNC" screen appears.



3. **Use [+/-] or [VALUE] to make settings.**
4. **Press [KIT] to return to the "DRUM KIT" screen.**

Parameter	Value	Description
Sync Mode	INTERNAL, EXTERNAL, AUTO, REMOTE	See below.

INTERNAL:
The TD-12's tempo setting will be used for playback/recording. When shipped from the factory, this setting is selected.

EXTERNAL:
The TD-12's sequencer will operate in accordance with tempo data (MIDI Clock) from the external device.

AUTO:
This is a convenient setting that combines features of both the INTERNAL and EXTERNAL settings. When no synchronization signal is being received, the TD-12's tempo setting will be used for playback/recording. When a synchronization signal is being received from an external device, the TD-12 will sync to that signal.

REMOTE:
The TD-12 will obey start/pause/stop messages from an external device, but will playback according to its own tempo setting.

Synchronizing to the playback of an external sequencer

In this case, the TD-12 will be the slave and an external sequencer will be master.

1. **Connect the TD-12's MIDI IN connector with a MIDI cable to the MIDI OUT connector of the external sequencer.**
2. **Set Sync Mode to "EXTERNAL."**
3. **Begin playback on the external sequencer.**
   Synchronized playback will begin.

Part Settings [F2 (PART)]

PATTERN PART screen (Only for User Pattern)



Make Settings for the Backing Part [F1 (BACKING)]

Here you can select the instrument used for the backing parts (other parts than drum kit part and percussion part), etc.

1. **Press [PATTERN] - [F2 (PART)].**
   The "PATTERN PART" screen appears.
2. **Press [F1 (BACKING)].**
   The "MELODY (BASS, BACKING1, BACKING2) PART" screen appears.



3. **Press [F1]–[F4] to select the part you wish to set.**
   [F1]: Melody Part
   [F2]: Bass Part
   [F3]: Backing 1 Part
   [F4]: Backing 2 Part
4. **Press [CURSOR (up/down)] to select the parameter.**
5. **Use [+/-] or [VALUE] to make settings.**

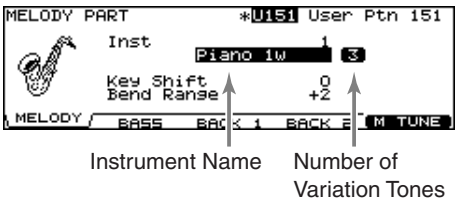
Parameter	Value	Description
Inst	Refer to **Backing Instrument List** (p. 94)	Part Instrument
Key Shift	-24–0– +24	Shifts the overall pitch (in semi-tone steps).
Bend Range	0– +24	Amount of change in pitch with pitch bend at the maximum level (in semitone steps).

Instrument Numbers/Instrument Names

You can change the tone by changing the instrument number. Selecting different variations within each instrument number changes the instrument name, with a different tone being selected.
Instrument numbers correspond to the program numbers (1-128).

Variation Tones

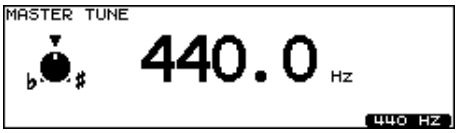
These are slightly varied tone types found in an instrument number. The number of variation tones varies with the instrument number.



Master Tuning

Here you can adjust the overall tuning for the Melody, Bass, Backing 1, and Backing 2 part.

1. **Press [PATTERN] - [F2 (PART)] - [F2 (BACKING)] - [F5 (M TUNE)].**
   The "MASTER TUNE" screen appears.



2. **Use [+/-] or [VALUE] to make setting.**
   Master Tune: 415.3–466.2Hz

* *You can set this to 440.0 Hz by pressing [F5 (440 Hz)].*

Percussion Part Settings [F2 (PERC)]

Choosing a Percussion Set

An assembled group of different **percussion instruments** is called a **percussion set**. There are 8 percussion sets, with percussion instruments assigned to each note number (128). So multiple instruments can be used at one time. They can be edited and use the effects unit of the backing instruments.

1. **Press [PATTERN] - [F2 (PART)].**
   The "PATTERN PART" screen appears.
2. **Press [F2 (PERC)].**
   The "PERCUSSION PART" screen appears.

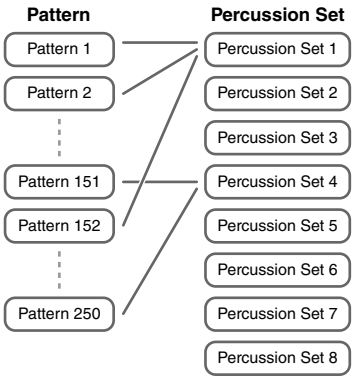


3. **Use [+/-] or [VALUE] to select the percussion set.**

About the Percussion Sets

The TD-12 features eight percussion sets.

You can select which percussion set is to be used in each pattern with the pattern's Percussion Part setting (press [PATTERN]) - [(F2 (PART)] - [F2 (PERC)]).



Changing a percussion set's instrument settings simultaneously changes the percussion instruments in patterns using the same percussion sets.

* *The Preset patterns use Percussion Sets 1--5. If you change the percussion set settings, it is recommended that you first copy the percussion set you want to change to Percussion Set 6 or other percussion set, then change the settings in the copy.*

Percussion Set Settings

1. **In the "PERCUSSION PART" screen, press [F5 (EDIT)].**
   The "PERCUSSION SET EDIT" screen appears.



2. **Make settings of the percussion set.**
3. **When finished, press [EXIT] to return to the "PERCUSSION PART" screen.**

Selecting a Percussion Instrument

Select an instrument for each note number.

1. **Press [CURSOR (up/down)] to select the note number you wish to set.**
2. **Use [VALUE] or [+/-] to select the instrument.**

MEMO

You can listen the sound of instrument by pressing [PREVIEW].

Selecting a Percussion Instrument from the List [F1 (LIST)]

Here you can select from the list of all available instruments.

1. **Press [CURSOR (up/down)] to select the note number you wish to set.**
2. **Press [F1 (LIST)].**
   The "PERCUSSION SET INST LIST" screen appears.



3. **Use [VALUE], [+/-], or [CURSOR] to select the instrument.**

Function Buttons

[F1 (< PAGE)]
Previous page of the list appears.

[F2 (PAGE >)]
The next page of the list appears.

[F5 (OFF)]
Selects the instrument #561 (OFF).

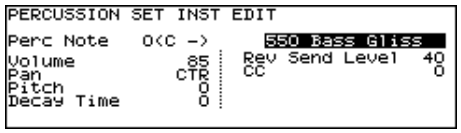
4. **Press [EXIT] to return to the "PERCUSSION SET EDIT" screen.**

Making the Settings for Each Percussion Instrument [F2 (EDIT)]

Set the volume, pan, pitch, decay, etc. for each percussion instrument.

1. **Press [F2 (EDIT)].**

   The "PERCUSSION SET EDIT" screen appears.



2. **Press [CURSOR] to select the parameter.**
3. **Use [+/-] or [VALUE] to make settings.**

Parameter	Value	Description
Perc Note	0 (C -)–127 (G 9)	Note number to be set
(Inst)	Refer to **Drum Instrument List** (p. 88).	Instrument
Volume	0–127	–
Pan	L15–CTR–R15	Stereo position
Pitch	-480–+480	–
Decay Time	-31–+31	–
Rev Send Level	0–127	Amount of reverb
CC	0–127	See below.

CC: Specifies how the instrument which changes the tone like a snare (striking position) or hi-hat (pedal position) sounds.

4. **Press [EXIT] to return to the "PERCUSSION SET EDIT" screen.**

Naming a Percussion Set [F3 (NAME)]

Each percussion set can be named (up to 12 characters).



1. **Press [F3 (NAME)].**

   The "PERCUSSION SET NAME" screen appears.

2. **Press [CURSOR (left/right)] to move the cursor to the character to be changed.**
3. **Use [VALUE], [+/-], or [CURSOR (up/down)] to change the character.**

Function Buttons

[F1 (INSERT)]

A blank space is inserted at the cursor position.

[F2 (DELETE)]

Character at the cursor position is deleted.

[F3 (SPACE)]

Character at cursor position is replaced by a blank space.

[F4 (CHAR)]

Character at the cursor position changes between uppercase/lowercase alphabet, or numbers and symbols.

4. **Press [EXIT] to return to the "PERCUSSION SET EDIT" screen.**

Volume/Pan Settings for Each Part [F3 (MIXER)]

* *Drum part cannot be set here. Set in the MIXER settings (p. 39).*

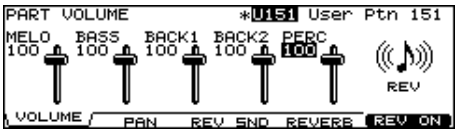
* *To adjust volume/pan settings for each instrument of the percussion part, refer to p. 57.*

1. Press [PATTERN] - [F2 (PART)].

The "PATTERN PART" screen appears.

2. Press [F3 (MIXER)].

The "PART VOLUME", "PART PAN", or "PART REVERB SEND LEVEL" screen appears.



3. Press [F1]–[F3] to select the parameter.

4. Press [CURSOR (left/right)] to select the part you wish to set.

5. Use [+/-], [VALUE], or [CURSOR (up/down)] to make settings.

Parameter	Value
[F1 (VOLUME)]	
PART VOLUME	0–127
[F2 (PAN)]	
PART PAN	L15–CTR–R15
[F3 (REV SND)]	
PART REVERB SEND LEVEL	0–127

Reverb Settings for Backing Parts [F3 (MIXER)] - [F4 (REVERB)]

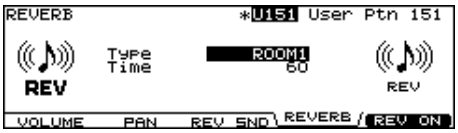
Set the amount of reverb and chorus for each backing part.

1. Press [PATTERN] - [F2 (PART)].

The "PATTERN PART" screen appears.

2. Press [F3 (MIXER)] - [F4 (REVERB)].

The "REVERB" screen appears.



3. Press [CURSOR] to select the parameter.

4. Use [+/-] or [VALUE] to make settings.

5. Press [F5 (REV SW)] to turn the reverb ON or OFF.

Parameter	Value	Description
REVERB		
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2, DELAY, PAN-DELAY	Type of reverb
Time	0–127	Reverb Length/ Delay Time

Muting a Specific Part [F5 (MUTE)]

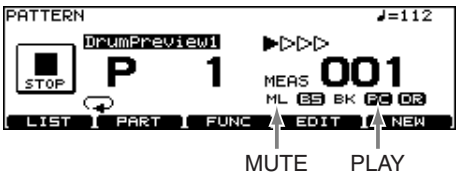
You can mute specific parts in patterns.

1. **Press [PATTERN] - [F2 (PART)].**
   The "PATTERN PART" screen appears.
2. **Press [F5 (MUTE)].**
   The "PART MUTE" screen appears.



3. **Press [F1]–[F5] to turn each part muted or played.**
   [F1]: Melody Part
   [F2]: Bass Part
   [F3]: Backing 1 Part + Backing 2 Part
   [F4]: Percussion Part
   [F5]: Drum Kit Part
4. **Press [PATTERN] to return to the "PATTERN" screen.**

* *You can check the part mute status in the "PATTERN" screen.*

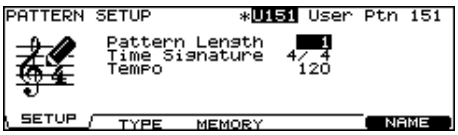


Pattern Settings [F3 (FUNC)]

Set various settings for the user patterns.

Time Signature/Number of Measures/Tempo Settings [F1 (SETUP)]

1. **Press [PATTERN].**
   The "PATTERN PART" screen appears.
2. **Press [F3 (FUNC)] - [F1 (SETUP)].**
   The "PATTERN SETUP" screen appears.



3. **Press [CURSOR] to select the parameter.**
4. **Use [+/-] or [VALUE] to make settings.**

Parameter	Value	Description
Pattern Length	1–999	Number of measures
Time Signature	Numerator: 1–15 Denominator: 2, 4, 8, 16	Beat
Tempo	20–260	–

NOTE

Change the Time Signature setting before recording. You cannot set 1/8 and 1/16-3/16.

Choosing a Playback Method [F2 (TYPE)]

1. **Press [PATTERN].**
   The "PATTERN PART" screen appears.
2. **Press [F3 (FUNC)] - [F2 (TYPE)].**
   The "PATTERN TYPE" screen appears.



3. **Press [CURSOR (up/down)] to select the parameter.**
4. **Use [+/-] or [VALUE] to make settings.**

Parameter	Value	Description
Play Type	LOOP, ONESHOT, TAP, VLINK	See below.
Tap Reset Time	OFF, 0.2–4.0	
Quick Play	OFF, ON	

About Play Type (LOOP, ONESHOT, TAP, and VLINK)

LOOP ( ):

After the pattern is played back all the way to the end, playback then repeats, starting at the beginning of the pattern. Playback continues until [STOP] is pressed.

Loop is useful for practicing and live performance.

ONESHOT ( ):

Playback stops once the end of the pattern is reached.

This is a convenient feature to use when assigning patterns to the pads (Pad Pattern; p. 37). Each time you hit the pad to which the pattern is assigned, it will automatically start from the beginning of the pattern.

Supplementary function for LOOP and ONESHOT

Quick Play: OFF, ON

Quick Play starts playback of the pattern from the first note (first event) even if when you recorded the pattern, you left a pause at the beginning. For example if you had just played/recorded freely, ignoring the tempo clock.

TAP ( ):

When set to Pad Pattern (p. 37), the sounds are played back in sequence each time the pad is pressed. (You can use [PLAY] instead of a pad.)

For example if you specify "TAP" for a pattern which contains a melody line and assign this pattern to a pad, you can play the notes of the melody in order each time you strike the pad. You can set the "Tap Reset Time" so that the pattern will automatically return to the beginning if that time interval elapses without that pad being hit again. You can play a bass line with your kick drum, too.

* *When using Realtime Recording (p. 64) to record patterns used for TAP playback, make the Quantize settings (p. 66) before you begin recording.*

VLINK ( ):

Special "TAP" for the V-LINK function (p. 78).

You can switch the images in order each time you strike the pad (or press [PLAY]).

NOTE

TAP and VLINK cannot be selected on an empty pattern.

Supplementary function for TAP and VLINK

Tap Reset Time: OFF, 0.2–4.0 (sec.)

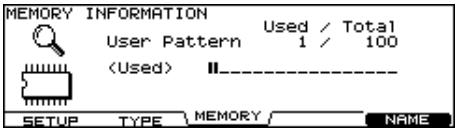
This function automatically returns the pattern to the beginning if the set time interval elapses without the pad being hit again. This is the time interval that resets the pattern being used. If it is set to "OFF," this function will be disabled.

HINT

You can have the velocity of the pattern being played change according to the force with which the pad is tapped (Pad Pattern Velocity). Refer to p. 37.

Confirming the Usage Status of the TD-12's Internal Memory [F3 (MEMORY)]

You can confirm the usage status of the TD-12's internal memory.



Naming a Pattern [F5 (NAME)]

Each pattern can be named (up to 12 characters).



1. **Press [PATTERN] - [F3 (FUNC)] - [F5 (NAME)].**
   [PATTERN] lights, and the "PATTERN NAME" screen appears.
2. **Press [CURSOR (left/right)] to move the cursor to the character to be changed.**
3. **Use [VALUE], [+/-], or [CURSOR (up/down)] to change the character.**

Function Buttons

[F1 (INSERT)]
A blank space is inserted at the cursor position.

[F2 (DELETE)]
Character at the cursor position is deleted.

[F3 (SPACE)]
Character at cursor position is replaced by a blank space.

[F4 (CHAR)]
Character at the cursor position changes between upper case/lowercase alphabet, or numbers and symbols.

Starting and Stopping the Metronome (Click) On/Off

1. **Press [TEMPO].**
   [TEMPO] lights, and the "TEMPO" screen appears.
2. **Press [F5] to turn the click ON and OFF.**



3. **Press [EXIT] to return to the "DRUM KIT" screen.**

MEMO

You can also turn the click on/off by holding down [SHIFT] and pressing [TEMPO].

Using a Indicator as a Click (Tempo Indicator)

You can use the [TEMPO] indicator as a click.

1. **Press [TEMPO].**
   [TEMPO] lights, and the "TEMPO" screen appears.
2. **Press [F4] to turn the [TEMPO] indicator flashing (ON) or going off (OFF).**

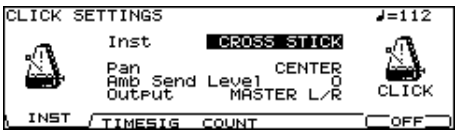


3. **Press [EXIT] to return to the "DRUM KIT" screen.**

Setting the Click

1. Press [TEMPO] - [F1 (CLICK)].

The "CLICK SETTINGS" screen appears.



2. Press [CURSOR] to select the parameter.

3. Use [+/-] or [VALUE] to make settings.

Parameter	Value	Description
[F1 (INST)]		
Inst	Refer to right column.	Sound for the click
Pan	L15–CENTER–R15	Stereo position of the click
Amb Send Level	0–127	Amount of ambience for the click You have to turn the ambience on (p. 42).
	When "---" is displayed, this level is set to "0" automatically to prevent the click sound from leaking.	
Output	MASTER +PHONES, PHONES ONLY, DIRECT 5, DIRECT 6, DIRECT 5+6, DIRECT 7, DIRECT 8, DIRECT 7+8	Output destination for the click You can also select by pressing [SETUP] - [F2 (OUTPUT)] - [F2 (OTHER)] (p. 76).
[F2 (TIMESIG)]		
Time Signature	Numerator: 0–13 Denominator: 2, 4, 8, 16	When the numerator is set to "0," no accent is added to the first beat.
Interval	1/2 (half note), 3/8 (dotted quarter note), 1/4 (quarter note), 1/8 (eighth note), 1/12 (eighth-note triplet), 1/16 (16th note)	
[F3 (COUNT)]		
Count In Play	OFF, 1 MEAS, 2 MEAS	Adds a count in before playback.
Count In Rec	OFF, 1 MEAS, 2 MEAS	Adds a count in before recording.
During Play	OFF, ON	Sets the click to play during pattern playback.
During Rec	OFF, ON	Sets the click to play during recording.

MEMO

To adjust the click level, move [GROUP FADERS] - [CLICK] (p. 26).

Click Instruments

VOICE, CLICK, BEEP, METRONOME, CLAVES, WOOD BLOCK, STICKS, CROSS STICK, TRIANGLE, COWBELL, CONGA, TALKING DRUM, MARACAS, CABASA, CUICA, AGOGO, TAMBOURINE, SNAPS, 909 SNARE, 808 COWBELL

Chapter 7. Sequencer (Recording/Editing)

Recording a Pattern [REC]

What is played on the pads or on an external MIDI keyboard can be recorded (Realtime Recording).

Your performance will be recorded exactly as you play it, including hi-hat control pedal movements and Positional Sensing.

NOTE

Please keep in mind that even though there are 100 user patterns, the amount of memory available will be determined by how much data is recorded into TD-12.

You can check the amount of memory available by pressing [PATTERN] - [F3 (FUNC)] - [F3 (MEMORY)].

MEMO

Storing performance data that describes every instance where the Hi-Hat Control Pedal is used, and that includes strike position detection rapidly consumes the User memory.

How to Record

The procedure is the same when recording with pads or with a MIDI keyboard.

(1) Select an Empty Pattern

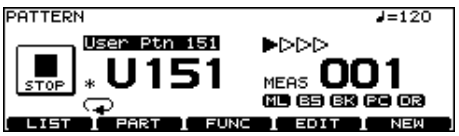
1. Press [PATTERN].

[PATTERN] lights, and the "PATTERN" screen appears.



2. Press [F5 (NEW)].

An empty pattern is automatically selected.



NOTE

If all of the patterns have been used, this can't be selected. Delete an unneeded pattern (p. 69) before you record.

* *You can also select by using [+/-] or [VALUE].*

(2) Set the Time Signature, the Number of Measures, and the Tempo

1. In the "PATTERN" screen, press [F3 (FUNC)] - [F1 (SETUP)].

The "PATTERN SETUP" screen appears.



2. Press [CURSOR] to select the parameter.

3. Use [+/-] or [VALUE] to make settings.

Parameter	Value
Pattern Length	1–999
Time Signature	Numerator: 1–15 Denominator: 2, 4, 8, 16
Tempo	20–260

NOTE

Time Signature can be set on an empty pattern. You cannot set 1/8 and 1/16–3/16.

MEMO

If REC Mode (p. 66) is set to "Replace," it is not necessary to specify the Length. Recording will continue until you press [STOP], and the number of measures recorded will automatically become the "LENGTH" setting.

You can have a count sound (click) inserted before recording begins by pressing [TEMPO] - [F1 (CLICK)] - [F3 (COUNT)] and then setting Count In Rec (p. 63).

If you are recording from the pads, disregard paragraphs (3) and (4) of this section.

(3) Select a MIDI Channel

Be sure that the transmit channel on your keyboard corresponds to the MIDI channel of the part you wish to record.

Each part has it's own MIDI channel. The factory preset channels are as follows:

Part	MIDI Channel
Drum Kit part	CH10
Percussion part	CH11
Melody part	CH1
Bass part	CH2
Backing 1 part	CH3
Backing 2 part	CH4

You can change the MIDI channel by pressing [SETUP] - [F1 (MIDI)] - [F1 (MIDI CH)] (p. 72).

MEMO

You can record the percussion part with pads by pressing [SETUP] - [F1 (MIDI)] - [F2 (GLOBAL)] and then setting Local Control to "ON (PERC)" (p. 73).

(4) Part Setting

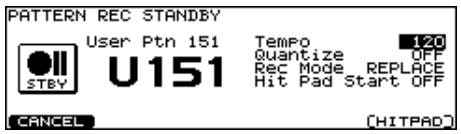
Follow the procedures described in **Part Settings [F2 (PART)]** (p. 56) to make settings of the parts.

(5) Set the Recording Method

1. In the "PATTERN" screen, press [REC].

[PLAY] flashes, and [REC] lights.

The "PATTERN REC STANDBY" screen appears, and the click sound begins to play.



2. Press [CURSOR (up/down)] to select the parameter.

3. Use [+/-] or [VALUE] to make settings.

Parameter	Value	Description
Tempo	20–260	–
Quantize	8th note–64th note, OFF	See below.
Rec Mode	LOOP ALL, LOOP 1–2, REPLACE	See below.
Hit Pad Start	OFF, ON	When "ON," recording starts the instant you strike a pad in recording stand-by mode. Press [F5 (HIT-PAD)] to turn on/off. This function can be used only when Local Control (p. 73) is set to "ON (DRUM)."

Quantize

Quantize is a function that corrects timing inaccuracies while you record. Set the note value before you begin recording and everything you play will be quantized automatically.
The value should be set to the shortest note appearing in the phrase. When set to "OFF," the pattern is recorded exactly as played.

* *When using Tap Playback to play back a pattern you have created, first make sure that this is not set to "OFF," then quantize. If set to "OFF," then Tap Playback cannot be executed correctly.*

Rec Mode

LOOP ALL:

The entire pattern will be repeated in loop mode and you can continually record (like overdubbing).

LOOP 1, LOOP 2:

Recording in a one or two measure loop mode.

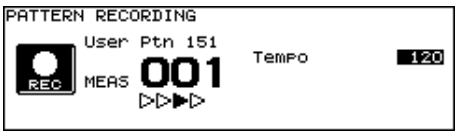
REPLACE:

Recording will continue until you press [STOP]. Any previously recorded data for all Parts will be erased.

(6) Recording

1. Press [PLAY] to begin recording.

[PLAY] stops flashing and remains lit, and the "PATTERN RECORDING" screen appears.



2. Play with pads or MIDI keyboards to record.

3. Press [STOP] to stop recording.

[PLAY] and [REC] go off.

You can name the recorded pattern (p. 62).

Checking the Tones and Phrases During Recording (Rehearsal)

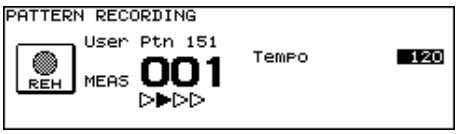
The Rehearsal function temporarily suspends recording during the recording process, allowing you to rehearse and then quickly resume recording.

1. Start recording (p. 64).

2. While recording is underway, press [REC].

[REC] flashes, and the REHEARSAL screen appears.

Now, data from pads or keyboard cannot be recorded.



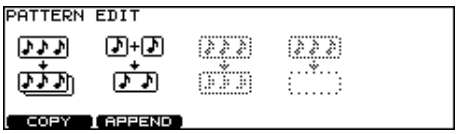
3. Press [REC] to resume recording.

[REC] lights.

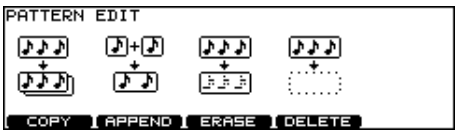
Editing a Pattern [F4 (EDIT)]

You can edit user patterns.

PATTERN EDIT screen (Preset Pattern)

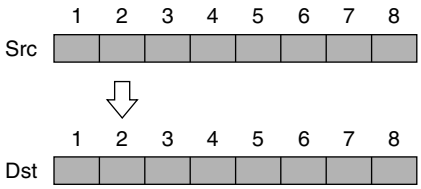


PATTERN EDIT screen (User Pattern)

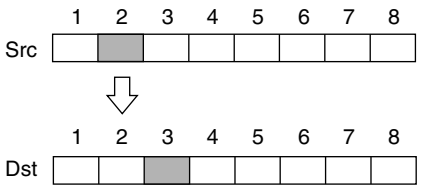


Copying a Pattern [F1 (COPY)]

Copy the pattern as is to the User patterns.



You can copy selected measures of a part or pattern. Unlike copying an entire pattern, settings such as instrument and part volume etc. will not be copied.

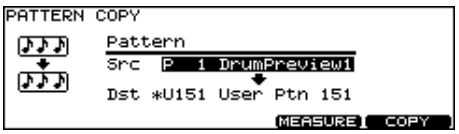


1. Press [PATTERN] - [F4 (EDIT)].

The "PATTERN EDIT" screen appears.

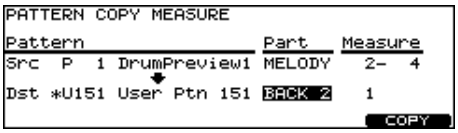
2. Press [F1 (COPY)].

The "COPY PATTERN" screen appears.



3. When you want to copy selected measures or part, press [F4 (MEASURE)].

The "COPY PATTERN MEASURE" screen appears.



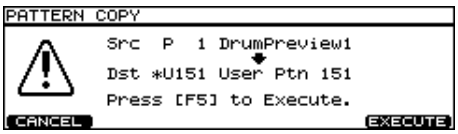
4. Press [CURSOR] to select the parameter.

5. Use [+/-] or [VALUE] to select the pattern, part, and measures.

	Pattern	Part	Measure
Src	Copy-source pattern	Copy-source part	Measures to be copied (First Measure–Last Measure)
Dst	Copy-destination pattern	Copy-destination part	First measure of the copy-destination

6. Press [F5 (COPY)].

The confirmation screen appears.



7. Press [F5 (EXECUTE)].

* *To cancel, press [F1 (CANCEL)].*

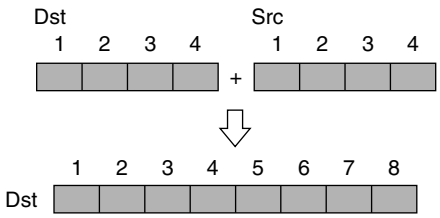
MEMO

- If the number of measures in the copy-source pattern and the copy-destination pattern differ, the number of measures in the copy-destination pattern may increase or decrease according to this difference.
- When "ALL" is specified in copy-source part, then only "ALL" may be specified in copy-destination part. Additionally, if other than "ALL" is specified in copy-source part, then "ALL" cannot be specified in copy-destination part.
- When copying between drum kit parts and percussion parts or backing parts, copy takes place in accord with the predetermined correspondence between note numbers and pads. Only note numbers assigned to pads will be copied.

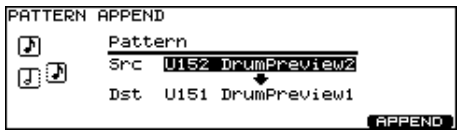
For more on note numbers and trigger inputs, refer to **Preset Percussion Set List** (p. 92).

Connecting Two Patterns [F2 (APPEND)]

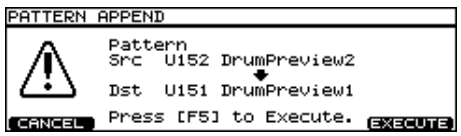
This connects two patterns to create one pattern. The pattern specified as "Dst" will be first, and the pattern specified as "Src" will be connected to it. The new pattern will be created in "Dst."



1. **Press [PATTERN] - [F4 (EDIT)].**
   The "PATTERN EDIT" screen appears.
2. **Press [F2 (APPEND)].**
   "APPEND PATTERN" screen appears.



3. **Press [CURSOR (up)] to move the cursor to "Src."**
4. **Use [+/-] or [VALUE] to select the pattern that will come later.**
5. **Press [CURSOR (down)] to move the cursor to "Dst."**
6. **Use [+/-] or [VALUE] to select the pattern that will come first.**
7. **Press [F5 (APPEND)].**
   The confirmation screen appears.

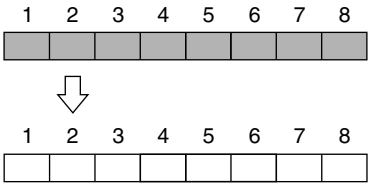


8. **Press [F5 (EXECUTE)].**

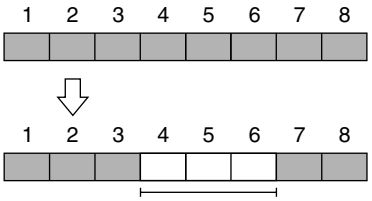
* *To cancel, press [F1 (CANCEL)].*

Erasing a pattern [F3 (ERASE)]

This erases the pattern. Performance data is erased, while beat, measure length, and other settings are left intact.



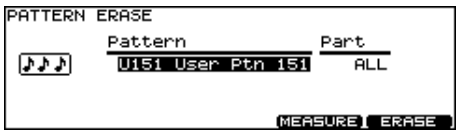
You can erase portions of the pattern, in measure units. The erased portions become blank measures.



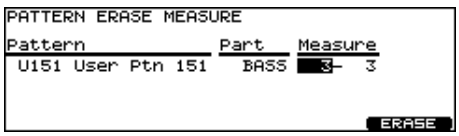
MEMO

Although the data is erased, the pattern length is unchanged.

1. **Press [PATTERN] - [F4 (EDIT)].**
   The "PATTERN EDIT" screen appears.
2. **Press [F3 (ERASE)].**
   The "ERASE PATTERN" screen appears.



3. **When you want to erase selected measures or part, press [F4 (MEASURE)].**
   The "ERASE PATTERN MEASURE" screen appears.

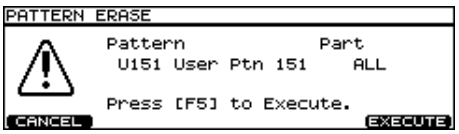


4. **Press [CURSOR (left/right)] to select the parameter.**
5. **Use [+/-] or [VALUE] to select the pattern, part, and measures.**

Pattern	Part	Measure
Pattern to be erased	Part to be erased	Measures to be erased (First Measure–Last Measure)

6. Press [F5 (ERASE)].

The confirmation screen appears.

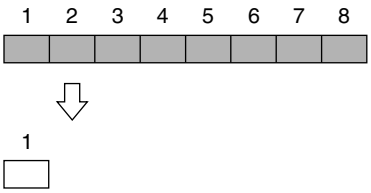


7. Press [F5 (EXECUTE)].

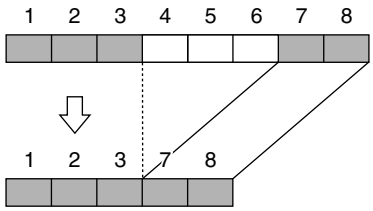
* *To cancel, press [F1 (CANCEL)].*

Deleting a Pattern [F4 (DELETE)]

This deletes the pattern performance, beat, measure length, part, and all other settings, creating a empty pattern.



You can delete unneeded measures from the pattern, then connects the portions before and after the resulting gap.



MEMO

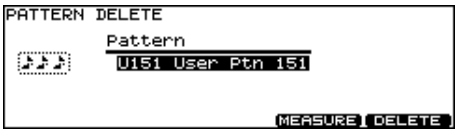
- The performance data following the deleted range is moved forward (and the performance data for that part is shortened).
- When all parts in the targeted range are specified, deletion results in the pattern itself becoming shorter.
- When all measures for all parts are deleted, the pattern itself is deleted, resulting in a pattern containing no performance data (an empty pattern). Settings, including beat and measure length, are restored to their initial values as well.

1. Press [PATTERN] - [F4 (EDIT)].

The "PATTERN EDIT" screen appears.

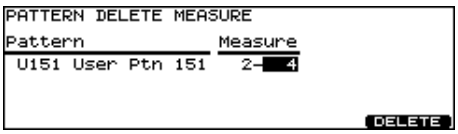
2. Press [F4 (DELETE)].

The "DELETE PATTERN" screen appears.



3. When you want to delete selected measures, press [F4 (MEASURE)].

The "DELETE PATTERN MEASURE" screen appears.



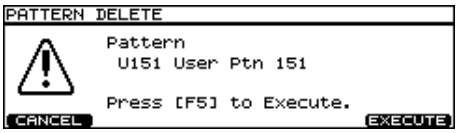
4. Press [CURSOR (left/right)] to select the parameter.

5. Use [+/-] or [VALUE] to select the pattern and measures.

Pattern	Measure
Pattern to be deleted	Measures to be deleted (First Measure–Last Measure)

6. Press [F5 (DELETE)].

The confirmation screen appears.



7. Press [F5 (EXECUTE)].

* *To cancel, press [F1 (CANCEL)].*

Chapter 8. Copy Function [COPY]

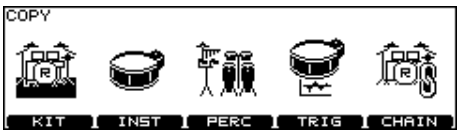
You can copy drum kits, instruments, etc. to the destination of your choice.

NOTE

Copying will overwrite the data that was in the new destination. So take caution when performing this operation.

1. Press [COPY].

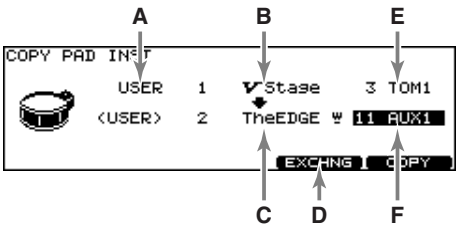
[COPY] lights, and the "COPY" screen appears.



2. Press [F1]–[F5] to select what you want to copy.

[F1 (KIT)]: drum kit
[F2 (INST)]: drum instrument
[F3 (PERC)]: percussion set
[F4 (TRIG)]: trigger bank
[F5 (CHAIN)]: drum kit chain

3. Use [CURSOR], [+/-], or [VALUE] to select the copy-source and the copy-destination.

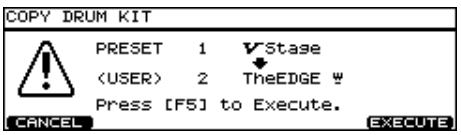


A: copy-source type (PRESET or USER)
B: copy-source
C: copy-destination
D: exchange button
(This appears when "USER" is selected for the copy-source type.)
E: copy-source pad
(This appears when copying a drum instrument.)
F: copy-destination pad
(This appears when copying a drum instrument.)

4. Press [F4] or [F5].

[F4 (EXCHNG)]:
The contents of the copy-source and copy-destination are exchanged. (This can be selected when a "USER" data is used for the copy-source.)
[F5 (COPY)]:
The previous content of the copy-destination is overwritten by the content of the copy-source.

The confirmation screen appears. (Example: Copying a drum kit)



* *To cancel, press [F1 (EXIT)].*

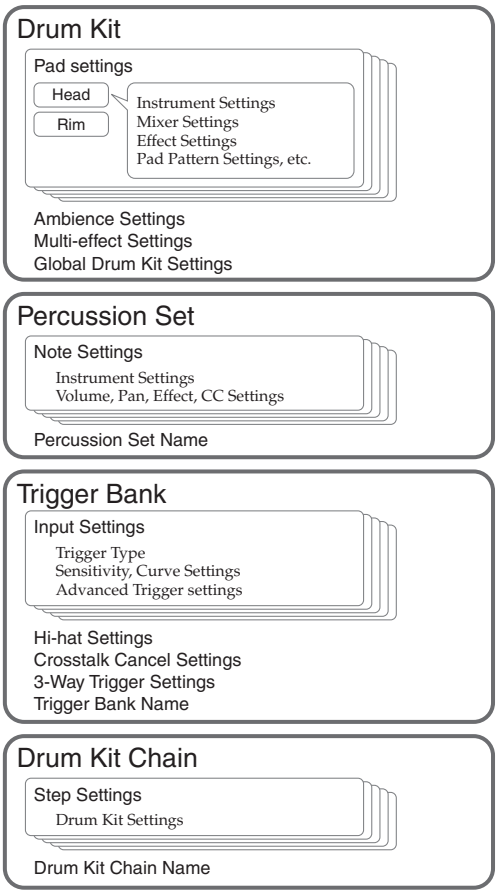
5. Press [F5 (EXECUTE)] to carry out the procedure.

HINT

- "EXCHNG" is convenient for changing the order of data in a sequence.
- To restore the original factory settings, select "PRESET" for the copy-source type.

For details on copying a pattern, refer to p. 67.

About Copied Settings



Drum Kits

All drum kit settings are copied.

Copied Settings

Drum Kit Settings	Global Drum Kit Settings	Volume, Drum Kit Name, Midi Settings, etc.
	Ambience Settings	On/Off, Performance Space, Wall Material, Effect Level, etc.
	Multi-effect Settings	On/Off, Effect Type, Effect Level, etc.
Pad Settings	Instrument Settings	Instrument, V-EDIT/EDIT, Volume, Pan and Other Mixer Settings
	Effect Settings	Compressor, Equalizer, Ambience/Multi-effects Send Level
	Other Various Function Settings	Pad Pattern Function, Pitch Control Function, MIDI Settings, etc.

Instruments

Copied pad instrument settings include settings for both the head and rim.

Copied Settings

- Instrument Settings
- V-EDIT/EDIT Settings

* *Effect and mixer settings are not copied.*

Percussion Sets

All percussion set settings are copied.

Copied Settings

Percussion Set Settings	Percussion Set Name
Note Settings	Instrument Settings
	Volume, Pan, Effect, CC Settings

Trigger Bank

All trigger bank set settings are copied.

Copied Settings

Trigger Bank Settings	Hi-hat Settings
	Crosstalk Cancel Settings
	3-Way Trigger Settings
	Trigger Bank Name
Input Settings	Trigger Type
	Sensitivity, Curve Settings
	Advanced Trigger settings

Drum Kit Chain

All Drum Kit Chain settings are copied.

Copied Settings

- Drum Kit Chain Name
- Stepped Drum Kit settings

Chapter 9. Settings for the Entire TD-12 [SETUP]

SETUP screen



MIDI Settings and Operations [F1 (MIDI)]

Setting the MIDI Channels for Each Part [F1 (MIDI CH)]

For each part, you can specify the channel on which the TD-12 will receive and transmit MIDI messages.

1. **Press [SETUP].**
   [SETUP] lights, and the "SETUP" screen appears.
2. **Press [F1 (MIDI)] - [F1 (MIDI CH)].**
   The "MIDI CHANNEL" screen appears.



3. **Press [CURSOR (up/down)] to select the part you wish to set.**
4. **Press [CURSOR (left/right)] to select the parameter.**
5. **Use [+/-] or [VALUE] to make settings.**

Parameter	Value	Description
Tx/Rx	OFF, ON	Turns the transmitting and receiving MIDI messages ON or OFF.
Channel	CH1–CH16	transmit and receive channel

* *Drum kit part and percussion part can be overlaid and set to "CH10." When a duplicate note number is received, the instrument assigned to the drum kit part (the pad instrument) sounds. Other note number is received, the percussion part instrument is played.*

* *Other parts and MIDI channels cannot be overlaid.*

MIDI Settings for the Entire TD-12 [F2 (GLOBAL)]

1. **Press [SETUP].**
   [SETUP] lights, and the "SETUP" screen appears.
2. **Press [F1 (MIDI)] - [F2 (GLOBAL)].**
   The "MIDI GLOBAL" screen appears.

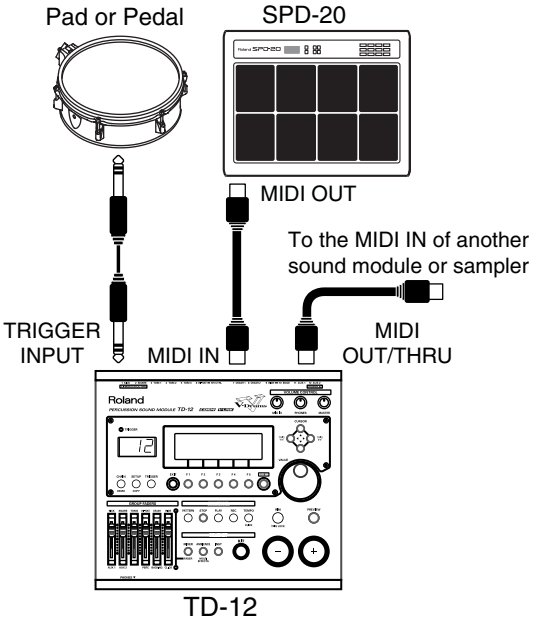


3. **Press [CURSOR (up/down)] to select the parameter.**
4. **Use [+/-] or [VALUE] to make settings.**

Parameter	Value
Soft Thru	OFF, ON
Local Control	OFF, ON (DRUM), ON (PERC)
Device ID	1–32
V-LINK MIDI Ch	CH1–CH16
V-LINK Device ID	1–32, 128

Soft Thru

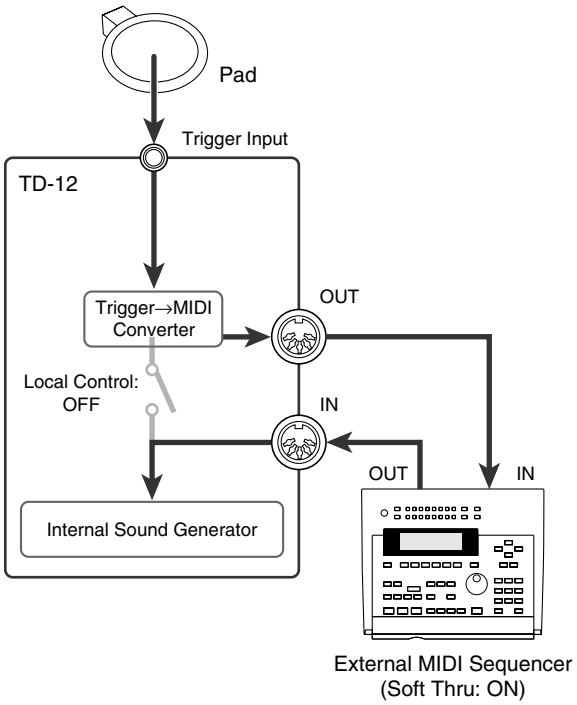
This section explains how you can use the Roland SPD-20 (a MIDI controller) together with the TD-12's pads to play internal sounds and an external sound module.
When Soft Thru is set to "ON," the messages received at MIDI IN will also be transmitted from the MIDI OUT/THRU connector.



Local Control

This is required when you want to trigger sounds in an external sound module and/or record your performance on an external MIDI sequencer, and NOT use the TD-12's internal sounds. If that is your need, then turn Local Control to "OFF." The trigger signals from the pads go directly to the MIDI OUT/THRU connector.

The TD-12's default mode is with Local Control "ON."



If you make connections and record as shown, with a setting of Local Control "ON," duplicate notes will be re-transmitted to the TD-12 and will not be played correctly.

ON (DRUM):

The performance data from the pad is sent to the drum kit part. Normally set to this.

ON (PERC):

The performance data from the pad is sent to the percussion part and drum kits cannot be played. Select this only when you record the percussion part with pads.

NOTE

When Local Control is set to "ON (PERC)," the sound does not change if you switch drum kits because drum kits cannot be played with pads.

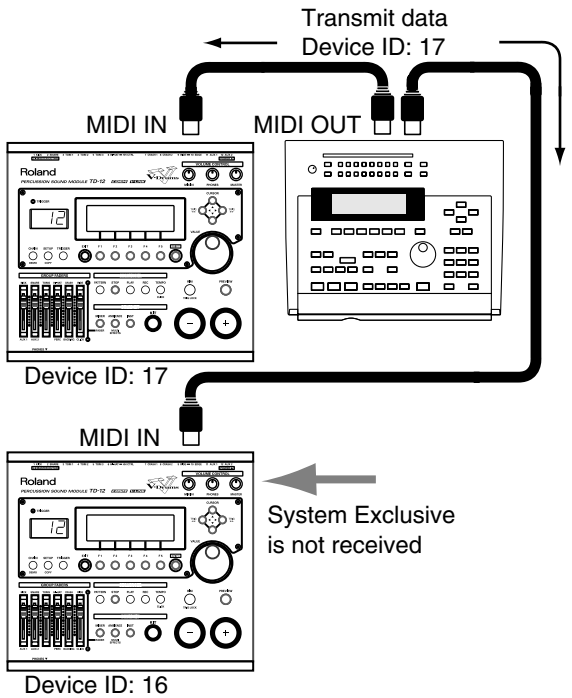
Device ID

The setting described here is necessary only when you wish to transmit separate data to two or more TD-12 units at the same time. Do not change this setting in any other case. (At the factory settings, the device ID is set to "17.")

* *If you lose track of the Device ID setting that was used when saving data via a bulk dump, it will no longer be possible to reload the bulk data that was saved.*

Example:

Suppose that when data was saved via bulk dump (p. 75), the TD-12's Device ID was set to "17." When re-transmitting this data back to the TD-12, it won't receive if the Device ID is set to something other than "17."



PedalBend CC Max

This setting specifies the range of Control Change messages used in the Pitch Control function (p. 38). No change to the setting is necessary when performing or recording with the TD-12 and pads.

The Pitch Control function uses the same Control Change message as the hi-hat open/close function (factory setting: "FOOT (4)"). As set at the factory, Pitch Control uses values ranging from 0 to 90 to change the pitch. When a value of 90 is received, the pitch changes up to the pitch set in Pedal Bend Range. Set PedalBend CC Max to 127 only if you wish to use an external MIDI device to change the pitch using values ranging from 0 to 127.

* *There is no need to change the factory settings when recording TD-12 performances to an external MIDI device and playing back such performances using the external MIDI device.*

* *When set to "127," the change in pitch stops at the pitch set in Pedal Bend Range, even if you continue to press the hi-hat control pedal down completely.*

MIDI Messages for Detailed Performance Expressions [F3 (CTRL)]

1. **Press [SETUP].**
   [SETUP] lights, and the "SETUP" screen appears.
2. **Press [F1 (MIDI)] - [F3 (CTRL)].**
   The "MIDI CONTROL" screen appears.



3. **Press [CURSOR (up/down)] to select the parameter.**
4. **Use [+/-] or [VALUE] to make settings.**

Parameter	Value	Description
Pedal CC	OFF, MODULATION(1), BREATH(2), FOOT(4), EXPRESSION(11), GENERAL1(16)–GENERAL4(19)	Control change used for transmitting/receiving the depth to which the hi-hat pedal pressed
Snare CC		Control change used for transmitting/receiving the strike position of the snare, ride, and tom 1–4
Ride CC		
Toms CC		
HH Note# Border	0–127	See below.

* *When a control change is set to be more than one parameter, an asterisk (*) appears at the right of the unavailable parameter.*

HH Note# Border (Hi-Hat Note Number Border)

The only time you would need to change this setting is when you are triggering an external sound module.

The note number transmitted when you strike the hi-hat will change depending on the amount of pressure on the hi-hat pedal. HH Note# Border allows you to adjust the pedal position at which the note number switches from the open hi-hat to the closed hi-hat.

As you monitor the note number transmitted by the TD-12 and the Control Change message value, adjust the setting until the note number is switched at the pedal position you want. When using a VH-11 for the hi-hat, setting this value to around 80 allows you to transmit the closed hi-hat note number when the pedal is slightly above the fully depressed position.

NOTE

If you change the Hi-hat Note Number Border setting, the hi-hat of a pattern that was recorded onto the internal sequencer by playing the pads may play back in a way that is different from the actually recorded performance.

Switching Drum Kits via MIDI (Program Change) [F4 (PROG)]

Each drum kit/percussion set has its own program change number.

1. **Press [SETUP].**
   [SETUP] lights, and the "SETUP" screen appears.
2. **Press [F1 (MIDI)] - [F4 (PROG)].**
   The "MIDI PROGRAM CHANGE (DRUM KIT)" or "MIDI PROGRAM CHANGE (PERC SET)" screen appears.





3. **Press [F3 (DRM KIT)], [F4 (PRC GRP)], and [CURSOR (up/down)] to select the drum kit or percussion set you wish to set.**
   [F3 (DRM KIT)]: Drum Kit
   [F4 (PRC GRP)]: Percussion Set
4. **Use [+/-] or [VALUE] to make settings.**

The drum kits/percussion sets will switch when a Program Change message is received from an external MIDI device. When you switch TD-12's drum kits/percussion sets, the Program Change number set here is transmitted.

Turning the Reception/Transmission of Program Changes On/Off

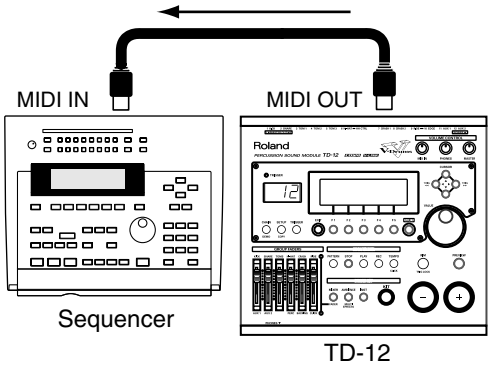
In the "MIDI PROGRAM CHANGE (DRUM KIT)" or "MIDI PROGRAM CHANGE (PERC SET)" screen, pressing [F1] turns the reception of program changes on or off, and pressing [F2] turns the transmission on/off.

Saving Data to an external MIDI Device (Bulk Dump) [F5 (BULK)]

Saving Data

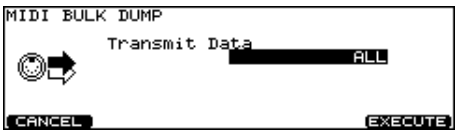
To save data, use the external sequencer as you would when recording musical data, and perform the following steps on the TD-12 as shown in the following diagram.

1. Connect the TD-12's MIDI OUT connector with a MIDI cable to the MIDI IN connector of the external sequencer.



2. Press [SETUP].
[SETUP] lights, and the "SETUP" screen appears.

3. Press [F1 (MIDI)] - [F5 (BULK)].
The "MIDI BULK DUMP" screen appears.

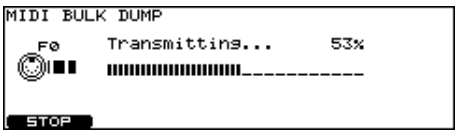


4. Press [+/-], [VALUE], and [CURSOR (up/down)] to select the content to be sent.

Transmit Data	Description
ALL	All data, including setup, drum kits, user percussion sets, user patterns
SETUP	Trigger, pad, and other kinds of settings
ALL DRUM KITS	All data for drum kits 1–50
1 DRUM KIT	Only the data for the selected drum kit
ALL TRIG BANKS	All settings for trigger banks 1–4
1 TRIG BANK	Only the settings for the selected trigger bank
ALL PERC GROUPS	All data for the user percussion sets 1–8
1 PERC GROUP	Only the data for the selected percussion set
ALL PATTERNS	All data for the user patterns 151–250

5. Start the recording process of the external sequencer.

6. Press [F5 (EXECUTE)] to begin sending the data.



* *If you want to stop sending, press [F5 (STOP)].*

7. When finished, the following screen appears.



NOTE

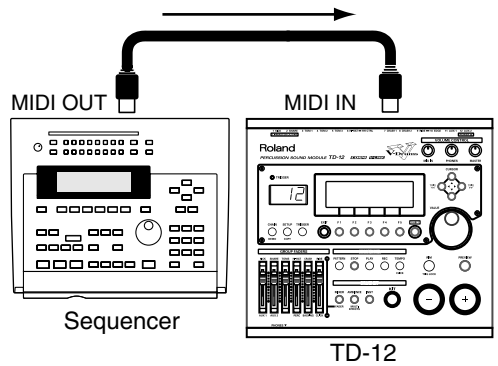
Bulk Dump is one kind of System Exclusive message. Be sure to use an external MIDI sequencer that is capable of recording System Exclusive messages. In addition, confirm that the sequencer is not set to "Do not receive System Exclusive messages."

Loading Data to the TD-12

NOTE

At this time, all the TD-12's current data is overwritten. Make sure you have made the needed backup.

1. Connect the TD-12's MIDI IN connector with a MIDI cable to the MIDI OUT connector of the external sequencer.



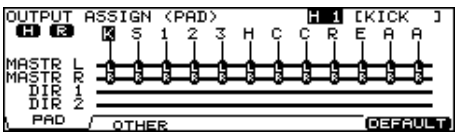
2. Press "PLAY" on the external sequencer to transmit the data to the TD-12.
Received data is written into the TD-12.

Selecting Output Destinations [F2 (OUTPUT)]

Here you can select the output destination for each TRIGGER INPUTs, sequencer parts, and the sound input from the MIX IN jack.

Output Destination for the Drum Instruments

1. **Press [SETUP].**
   [SETUP] lights, and the "SETUP" screen appears.
2. **Press [F2 (OUTPUT)] - [F1 (PAD)].**
   The "OUTPUT ASSIGN (PAD)" screen appears.

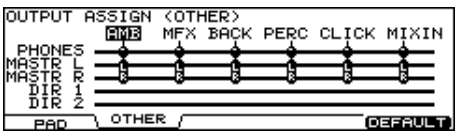


3. **Press [CURSOR (left/right)] to select the TRIGGER INPUT.**
   You can also select by striking the pad.
4. **Use [+/-] or [VALUE] to select the output destination.**

* *You can restore all output destinations to factory settings (MASTR L+R) by pressing [F5 (DEFAULT)] - [F5 (EXECUTE)].*

Output Destination for the Sequencer Parts/Metronome Click/Sound Input from MIX IN [F2 (OTHER)]

1. **Press [SETUP].**
   [SETUP] lights, and the "SETUP" screen appears.
2. **Press [F2 (OUTPUT)] - [F2 (OTHER)].**
   The "OUTPUT ASSIGN (OTHER)" screen appears.



3. **Press [CURSOR (left/right)] to select the source.**
   - **AMB:** Ambience
   - **MFX:** Multi-effects
   - **BACK:** Backing parts of the sequencer
   - **PERC:** Percussion part of the sequencer
   - **CLICK:** Metronome click
   - **MIXIN:** Sound input from the MIX IN jack
4. **Use [+/-] or [VALUE] to select the output destination.**

* *You can restore all output destinations to factory settings (MASTR L+R and PHONES) by pressing [F5 (DEFAULT)] - [F5 (EXECUTE)].*

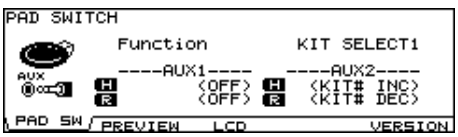
Block Diagram (p. 100)

Setting the Switches [F3 (CONTROL)]

Using Pads as Switches [F1 (PAD SW)]

Pads connected to TRIGGER INPUT 12 (AUX2) and/or 11 (AUX1) can be set to switch drum kits and play back patterns.

1. **Connect the pad(s) to the TRIGGER INPUT 12 (AUX2) and/or 11 (AUX1).**
2. **Press [SETUP].**
   [SETUP] lights, and the "SETUP" screen appears.
3. **Press [F3 (CONTROL)] - [F1 (PAD SW)].**
   The "PAD SWITCH" screen appears.



4. **Use [+/-] or [VALUE] to select the function.**
5. **When setting to "USER," press [CURSOR] to move the cursor to "AUX1" and "AUX2."**
6. **Use [+/-] or [VALUE] to select the functions for the heads and rims of AUX1 and AUX2.**

Function	AUX1		AUX2	
	Head	Rim	Head	Rim
OFF	OFF		OFF	
KIT SELECT1	OFF		KIT# INC	KIT# DEC
KIT SELECT2	KIT# DEC		KIT# INC	
CHAIN SELECT1	OFF		CHAIN # INC	CHAIN # DEC
CHAIN SELECT2	CHAIN# DEC		CHAIN# INC	
PATTERN SELECT1	OFF		PTN# INC	PTN# DEC
PATTERN SELECT2	PTN# DEC		PTN# INC	

Function	AUX1		AUX2	
	Head	Rim	Head	Rim
USER	Select from the table below.			

OFF	Turns off Pad Switch.
KIT# INC	Calls up the next kit.
KIT# DEC	Calls up the previous kit.
CHAIN# INC	Calls up the next drum kit chain.
CHAIN# DEC	Calls up the previous drum kit chain.
PTN# INC	Calls up the next pattern.
PTN# DEC	Calls up the previous pattern.
XSTICK SW	Switches the cross-stick sound on and off (p. 32).

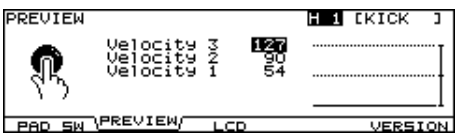
HINT

- If you don't want sound from the pad used as a pad switch, press [MIXER] - [F1 (VOLUME)], and set the volume level for AUX2 and/or AUX1 to "0" (p. 39). Or press [INST] and select "561 Off" for AUX2 and/or AUX1 (p. 33).
- To prevent triggering playback of patterns when the pad is hit, switch off the Pad Pattern setting (p. 37).
- When using pad switches to switch kits in a Drum Kit Chain (p. 80), FUNCTION should be set to "KIT SELECT 1" or "KIT SELECT 2," and you need to press the [CHAIN], so its indicator is lit. (The Drum Kit Chain settings need to be made beforehand.)

PREVIEW Button Velocity [F2 (PREVIEW)]

You can check the sound of the instrument assigned to the selected input by pressing [PREVIEW]. The procedure described here sets the velocity (volume) used in playing the instrument when [PREVIEW] is pressed.

1. **Press [SETUP].**
   [SETUP] lights, and the "SETUP" screen appears.
2. **Press [F3 (CONTROL)] - [F2 (PREVIEW)].**
   The "PREVIEW" screen appears.



3. **Press [CURSOR (up/down)] to select the velocity you wish to set.**
4. **Use [+/-] or [VALUE] to make settings.**

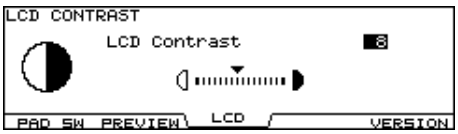
HINT

- You can press [PREVIEW] to preview sounds at the velocity corresponding to the cursor position.
- By holding down [KIT] when you press [PREVIEW], you can shift through three separate velocity levels set here as you check the sound (p. 25).

Adjusting the Display Contrast [F3 (LCD)]

The display contrast is strongly influenced by the location of the TD-12 and the lighting of the room it's in. Adjust this parameter when needed.

1. **Press [SETUP].**
   [SETUP] lights, and the "SETUP" screen appears.
2. **Press [F3 (CONTROL)] - [F3 (LCD)].**
   The "LCD CONTRAST" screen appears.

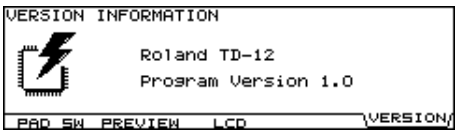


3. **Use [+/-] or [VALUE] to adjust.**

* *You can also adjust it by holding [KIT] and turning [VALUE].*

Checking the TD-12's Internal Program Version [F5 (VERSION)]

1. **Press [SETUP].**
   [SETUP] lights, and the "SETUP" screen appears.
2. **Press [F3 (CONTROL)] - [F5 (VERSION)].**
   The "VERSION INFORMATION" screen appears.



Synchronizing Images to a TD-12 Performance [F4 (V-LINK)]

What is V-LINK?

V-LINK (V-LINK) is a function that allows music and images to be performed together. By using MIDI to connect two or more V-LINK compatible devices, you can easily enjoy performing a wide range of visual effects that are linked to the expressive elements of a music performance.

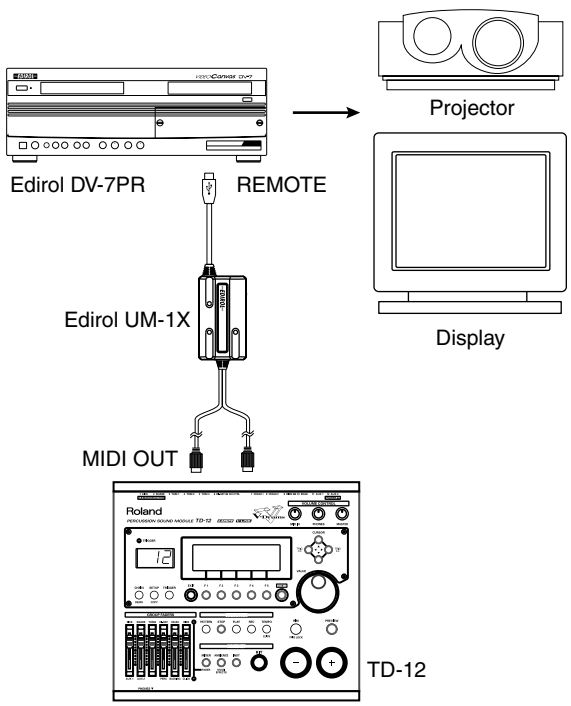
For example, by using the TD-12 and Edirol DV-7PR together, you can use the pads connected to the TD-12 to switch the Edirol DV-7PR's images (clips/palettes).

* *In order to use V-LINK with the TD-12 and Edirol DV-7PR, you will need to make connections using an Edirol UM-1X/ UM-1SX (sold separately).*

Connection Examples

* *Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.*

Use an Edirol UM-1X to connect the TD-12's MIDI OUT connector to the Edirol DV-7PR's remote jack.

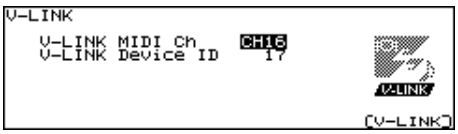


Using V-LINK

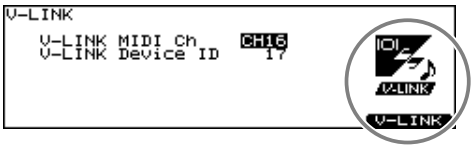
Turning V-LINK On/Off

1. Press [SETUP] - [F4 (V-LINK)].

[SETUP] lights, and the "V-LINK" screen appears.



2. Press [F5 (V-LINK)] to turn the V-LINK function ON and OFF.



* *Before turning V-LINK on, turn the Edirol DV-7PR's power on.*

3. Press [KIT] to display the "DRUM KIT" screen.

When V-LINK is on, the V-LINK icon appears in the "DRUM KIT" screen.



* *The V-LINK function will always be OFF when you turn the TD-12's power on.*

V-LINK MIDI Ch (V-LINK MIDI Channel)

When V-LINK function is on, the performance data recorded in the backing part of the sequencer is transmitted on this channel.

* *At the factory settings, this is set to "CH16."*

V-LINK Device ID

Set this ID to match the device ID number of the video equipment which is controlled by the TD-12. If this is set to "128," you can control the video equipment regardless of the device ID number of it.

* *At the factory settings, this is set to "17."*

V-LINK Functions that the TD-12 Can Control and MIDI Messages

When playing a pattern by hitting a pad (Pad Pattern; p. 37), you can assign the following functions to the note messages recorded in the backing parts of the pattern to control the V-LINK-compatible video equipment.

* *The backing parts are the parts other than the drum part and percussion part of the internal sequencer.*

* *Set Play Type (p. 61) of the pattern to "V-LINK."*

V-LINK function		Transmitted MIDI messages
Palette 1–20	Selecting a palette	Note On (*1)
Clip 1–28	Selecting a clip	Note On (*2)
Dissolve Time	Changing the time of the transition between clips	Note On (*2) (Velocity)

*1		*2	
Palette No.	**Note No.**	**Clip No.**	**Note No.**
Palette 1	37 (C#2)	Clip 1	36 (C2)
Palette 2	39 (D#2)	Clip 2	38 (D2)
Palette 3	42 (F#2)	Clip 3	40 (E2)
Palette 4	44 (G#2)	Clip 4	41 (F2)
Palette 5	46 (A#2)	Clip 5	43 (G2)
Palette 6	49 (C#3)	Clip 6	45 (A2)
Palette 7	51 (D#3)	Clip 7	47 (B2)
Palette 8	54 (F#3)	Clip 8	48 (C3)
Palette 9	56 (G#3)	Clip 9	50 (D3)
Palette 10	58 (A#3)	Clip 10	52 (E3)
Palette 11	61 (C#4)	Clip 11	53 (F3)
Palette 12	63 (D#4)	Clip 12	55 (G3)
Palette 13	66 (F#4)	Clip 13	57 (A3)
Palette 14	68 (G#4)	Clip 14	59 (B3)
Palette 15	70 (A#4)	Clip 15	60 (C4)
Palette 16	73 (C#5)	Clip 16	62 (D4)
Palette 17	75 (D#5)	Clip 17	64 (E4)
Palette 18	78 (F#5)	Clip 18	65 (F4)
Palette 19	80 (G#5)	Clip 19	67 (G4)
Palette 20	82 (A#5)	Clip 20	69 (A4)
		Clip 21	71 (B4)
		Clip 22	72 (C5)
		Clip 23	74 (D5)
		Clip 24	76 (E5)
		Clip 25	77 (F5)
		Clip 26	79 (G5)
		Clip 27	81 (A5)
		Clip 28	83 (B5)



For details on clips/palettes, dissolve time, and retrigger point, refer to the Edirol DV-7PR owner's manual.

NOTE

The TD-12 does not support the Edirol DV-7PR's dual stream mode.

Restoring the Factory Settings [F5 (F RESET)]

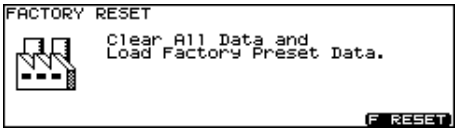
This restores the TD-12 to the original factory settings (**Factory Reset**).

NOTE

All of the data and settings stored in the TD-12 will be erased. Use the Bulk Dump function (p. 75) to save any data and settings you need to an external MIDI device.

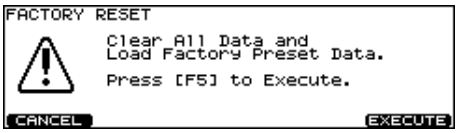
1. Press [SETUP] - [F5 (F RESET)].

[SETUP] lights, and the "FACTORY RESET" screen appears.



2. Press [F5 (RESET)].

The confirmation screen appears.



* *To cancel, press [F1 (CANCEL)].*

3. Press [F5 (EXECUTE)] to execute Factory Reset.

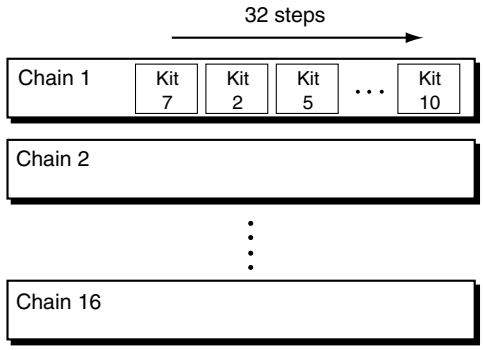
When Factory Reset is finished, the "DRUM KIT" screen appears.

MEMO

When Factory Reset is carried out, the [GROUP FADERS] settings values are set to the maximum volume, regardless of the slider positions.

Chapter 10. Drum Kit Chain [CHAIN]

Drum Kit Chain allows you to step through the drum kits of your choice and in the order you want. The TD-12 lets you create and store 16 different chains of up to 32 steps each.



Creating a Drum Kit Chain

1. Press [CHAIN] to switch Drum Kit Chain on.

[CHAIN] lights, and the "DRUM KIT CHAIN" screen appears.



2. Press [F1 (EDIT)].

The "CHAIN EDIT" screen appears.



3. Press [CURSOR (left)] to move the cursor to the chain number.

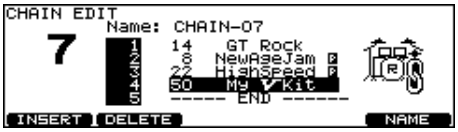
4. Use [+/-] or [VALUE] to select the chain number.

5. Press [CURSOR (right)] to move the cursor to the step (the order in which the drum kits will be selected) in the right area of the display.

6. Press [CURSOR (up/down)] to select the step.

7. Use [+/-] or [VALUE] to select the drum kit.

8. Repeat steps *6* and *7* to create the drum kit chain.



9. Press [EXIT].

The "DRUM KIT CHAIN" screen appears.

Function Buttons

[F1 (INSERT)]

A step with the same kit is inserted at the cursor position, and steps after this point are moved back one place.

[F2 (DELETE)]

Step at the cursor position is deleted, and steps after this point are moved forward one place.

[F5 (NAME)]

You can name a drum kit chain.

Naming a Drum Kit Chain [F5 (NAME)]

Each chain's name can use up to 12 characters.



1. **Select the drum kit chain you want to name in the "DRUM KIT CHAIN" screen.**
2. **Press [F1 (C EDIT)] - [F5 (NAME)].**
   The "CHAIN NAME" screen appears.
3. **Press [CURSOR (left/right)] to move the cursor to the character to be changed.**
4. **Use [VALUE], [+/-], or [CURSOR (up/down)] to change the character.**

Function Buttons

[F1 (INSERT)]

A blank space is inserted at the cursor position, and characters after this point are moved to the right one space.

[F2 (DELETE)]

Character at the cursor position is deleted, and characters after this point are moved to the left one space.

[F3 (SPACE)]

Character at the cursor position is replaced by a blank space.

[F4 (CHAR)]

Type of character at the cursor position changes between upper case/lowercase alphabet, or numbers and symbols.

5. **When you're finished, press [EXIT] twice to return to the "DRUM KIT CHAIN" screen.**

Playing with a Drum Kit Chain

1. **Press [CHAIN] to switch Drum Kit Chain on.**
   [CHAIN] lights.



2. **Press [CURSOR (up/down)] to select the chain number to be used.**
3. **Use [+/-] or [VALUE] to call up the kits to be used in each selected step in the chain.**
4. **When the performance is finished, press [CHAIN] or [EXIT] to switch Drum Kit Chain off.**
   [CHAIN] goes off.

With the Pad Switch function, you can use the pads to call up drum kit chains. For more details, refer to **Using Pads as Switches [F1 (PAD SW)]** (p. 76).

MEMO

If differences in volume levels between kits is a problem, press [MIXER] - [F4 (KIT VOL)] and adjust "Kit Volume" (the overall kit volume).

The following Drum Kit Chains have been preconfigured in the factory settings.

1. Tap Ptns
2. Loop Ptns
3. Acoustic
4. Electronic
5. Percussion
6. Ambience

Messages and Error Messages

This section lists the messages (error messages) that the TD-12 produces and explains the meaning of each message, giving you the appropriate action to take.

MEMO

When an indication of "ACCEPT" is shown above [F5] as in the figure, pressing that button will close the message window.



Error Messages

Message	Meaning	Action
Backup Battery Low!	The internal backup battery of the TD-12 (a battery that maintains data in the user memory) has run down.	Contact your dealer or a nearby Roland service center to have the battery replaced.
Backup NG!	Data in the TD-12's memory may be corrupted. The TD-12's internal backup battery (the battery used for saving User memory data) is fully drained; internal data has been lost.	Contact your dealer or a nearby Roland service center to have the battery replaced. Follow the messages appearing on the screen to carry out Factory Reset (p. 79); you will then be able to use the unit temporarily.
MIDI Communication Error!	It is possible that the power has been turned off for the MIDI device connected to the TD-12's MIDI IN connector.	Check the power of the connected MIDI device.
System Error!	A problem has occurred with the internal system.	Contact your dealer or a nearby Roland service center.
Measure Maximum!	The maximum number of measures that can be recorded to one pattern has been exceeded; no further recording or editing that adds measures can be carried out.	Delete unneeded measures from the pattern being recorded or edited (p. 69).
Data Overload!	Pattern contained an excessive amount of data, and as a result could not be output successfully from MIDI OUT.	Try eliminating a part that has too much data.
Not Enough Memory!	Pattern recording or editing could not be carried out because there was not enough internal memory.	Try deleting patterns that are no longer needed (p. 69).
BULK DUMP Checksum Error!	The checksum value of a system exclusive message was incorrect.	Correct the checksum value.
BULK DUMP Receive Address Error!	The receive address of a system exclusive message was incorrect.	Correct the receive address.
BULK DUMP Receive Data Error!	A MIDI message was received incorrectly.	If the same error message is displayed repeatedly, there is a problem with the MIDI messages that are being transmitted to the TD-12.
BULK DUMP Receive Time Out!	The interval in receiving system exclusive messages were too long.	Make the interval of the data shorter.

Messages

Message	Meaning	Action
BULK DUMP Receiving... Please Wait.	Bulk data is now being received.	–
BULK DUMP Aborted!	Bulk data transmission was halted.	–
Preset Pattern!	You cannot record on the preset pattern.	Copy the pattern onto a user pattern.
Empty Pattern!	This pattern contains no performance data; it cannot be edited.	Select the other pattern that contains performance data.
No Empty Pattern!	There are no empty patterns for recording.	Delete unneeded pattern (p. 69).
MIDI Offline!	A MIDI cable was disconnected. (Or communication with the external MIDI device stopped for some reason.)	Make sure that MIDI cables have not been pulled out or broken.
MIDI Buffer Full!	A large amount of MIDI messages were received in a short time, and could not be processed completely.	Confirm that the external MIDI device is properly connected. If the problem persists, reduce the amount of MIDI messages sent to the TD-12.
Power On Too Long. Please Turn Off!	The power remains ON for a long time.	Turn the TD-12's power off, then turn on again.
Auto Shutdown Completed. Please Turn Off!		

Preset Drum Kit List

No.	Drum Kit Name	Pad Pattern	Description
1	V Stage		Standard V-drums sound, perfect for testing V-editing possibilities.
2	TheEDGE		Slash metal kit created using EQ, Comp, and Ambience.
3	Jazz		Jazz combo sound. You can simulate the sound of leaving the beater against the bass drum head.
4	Custom		Very bright and tight sound.
5	processing		Processed sounds used in dance music and similar styles.
6	FLA>n<GER *	Tap, 1Shot	Chords are played on Crash 1's edge. Snare and Tom rims use a one-shot pattern with a flanger effect.
7	Melodies *	Tap	Tap patterns assigned to the Kick, Snare, Hi-Hat, Crash, and Ride allow you to play ensemble performances.
8	NewAgeJam *	Tap, 1Shot	Chords are played on Crash 1's edge, and phrases on the Tom 1 & Tom 2 rims and the Ride's bell.
9	LatinDrms *	Loop	Latin patterns played on the Crash 1's bow. Also features the characteristic Tom rim shot sound.
10	Brushes		Brush kit allowing you to play perfect brush sweeps.
11	Fusion		Tight fusion kit.
12	Skanky		Loose, funky and very naturally live sound.
13	_/ Spark! _/		Sounds with wide dynamic range and rapid attack.
14	GT Rock		Dry 80's Rock sound. (No Ambience is used.)
15	UrbanPop		Bright, sparkling sound, perfect for music featuring heavy use of synthesizers.
16	JazzSizzle		Jazz kit with sizzle cymbals.
17	BigRock		Hard Rock kit featuring characteristic fat kick and big, prominent snare sound.
18	RotoKit		Kit with roto-kick and roto-toms.
19	UNIVERSE		Kit features sound with heavy use of Ambience.
20	Cognito *	Loop	Kit with tight sound suitable for all Funk styles. Various percussion sounds are assigned to the Tom rims.
21	Rock Band *	Loop, Tap	Bass is played on the Kick, guitar riffs, chords and solos on the Crash 1 bow and edge, and the Tom rims.
22	HighSpeed *	Loop	Kit suited to fast-tempo music styles.
23	A.O.R *	Loop	Dry, simple Rock kit.
24	ShortCut *	Loop	Drum and bass kit with short decay sounds.
25	JazzGig *	Loop	Big Band kit with bright Ambience.
26	TEK MIX *	Loop	Kit featuring mixed electronic sounds.
27	Groover *	Loop	Funk kit with a fixed hi-hat on the Tom 2 head, and a cow bell on it's rim.

No.	Drum Kit Name	Pad Pattern	Description
28	DoubleBass *	Loop	Double-bass kick played with the hi-hat pedal. A fixed hi-hat sound is assigned to the Hi-Hat edge.
29	PopReggae *	Loop	Reggae drum kit with timbales assigned to the toms.
30	Booth *	Loop	Studio ambient kit. 7/4 patterns are assigned to Crash 1 and Crash 2's bow.
31	neo style *	Tap, 1Shot	Effects-type sounds. A Tap pattern of Chords is assigned to Crash 1's edge, and one-shot patterns on Tom 1, 2 & 3's rims.
32	Airtime		Fat sounding kit using lots of Ambience.
33	Zeppy		This sounds like a kit in a concert hall, with a slight delay from the walls.
34	Drumline		Marching band or drum corps sound.
35	SlapBack		This kit features multi-effects delay.
36	GatePumper		These drums sound like they're a big, dry wood room.
37	Stadium		Kit with stadium reverberation.
38	70s Record		Vintage sounding 70's kit.
39	90s Power		90's-style "rhythm machine" sound.
40	BreakBeats		Lo-Fi sound.
41	TR-808		TR-808 rhythm machine kit.
42	TR-909		TR-909 rhythm machine kit.
43	Hexa<[]>drum		Old-style "electric drum" sound.
44	Cosmosis		Combination of electronic and processed sounds.
45	OrchPerc *	Tap, 1Shot	Orchestra percussion kit. String tap patterns are assigned to Tom 1, 2 & 3's rims.
46	LatinToys *	Loop	Latin percussion sounds. A 6/4 pattern is played on Crash 1's bow.
47	AfricanPerc*	Loop	African percussion sounds. A xylophone pattern is played on Crash 1's bow.
48	Tabla/Sitar*	Loop, Tap	Indian percussion sounds. Sitar can be played on Crash 1's bow and Tom 1's rim.
49	SurVivor		Spacey sound kit with a big ambient feel.
50	My VKit		Use as a copy destination kit. All parameters are set to default values. EQ, Comp, Ambience, and Effects are set to OFF.

About the Pad Patterns

Loop: Loop Pattern: Playback starts when the pad to which the pattern is assigned is struck, and stops when hit again.
Tap: Tap Pattern: Chords or melodies are played once each time the pad to which the pattern is assigned is struck.
1Shot: One-Shot Pattern: Playback (one time only) starts when the pad to which the pattern is assigned is struck.

* *Kits with the "PADPTN" icon (PAD PTN) next to the kit name use the Pad Pattern function (Loop, One-Shot, Tap).*
* *To stop a Loop pattern that is playing, either strike the pad used to play the Loop pattern once again, or press the TD-12's [STOP] button.*
* *To turn off all pad patterns assigned to a drum kit at one time, set the PadPtn Master SW setting to OFF. This is on a "per-kit" basis.*
  ***Procedure:** Press [KIT] - [F2 (FUNC)] - [F4 (PAD PTN)], then set PadPtn Master SW to "ALL PADS OFF."*

Preset Pattern List

No.	Name	Category	T.S	Len	Tempo	Type
1	DrumPreview1	Drums	4/4	4	112	Loop
2	DrumPreview2	Drums	4/4	4	112	Loop
3	DrumFill 1	Drums	4/4	2	112	Loop
4	DrumFill 2	Drums	4/4	2	112	Loop
5	Wanna Ride?	Variety (Rock)	4/4	29	130	Loop
6	Early Flight	Variety (Pops)	4/4	20	90	Loop
7	Djembe'nBass	Variety (Fusion)	4/4	16	154	Loop
8	Walk Alone	Variety (Ballad)	4/4	22	110	Loop
9	2-Steppin'	Variety (Misc.)	4/4	16	130	Loop
10	12bar4/4Trip	Variety (Misc.)	4/4	12	160	Loop
11	Paris Nights	Variety (Pops)	4/4	8	116	Loop
12	Disco LIVES!	Variety (Funk/R&B)	4/4	8	135	Loop
13	Chillin'	Variety (Ballad)	4/4	4	120	Loop
14	Flitting	Variety (Misc.)	4/4	8	150	Loop
15	Salsa minor	Variety (Latin)	4/4	24	176	Loop
16	80's Rock	Rock	4/4	32	130	Loop
17	LittleDoggie	Rock	4/4	8	100	Loop
18	CrossOver110	Rock	4/4	16	110	Loop
19	Rockin'	Rock	4/4	16	110	Loop
20	Rockin' Hard	Rock	4/4	18	95	Loop
21	Shufflin'	Rock	4/4	26	140	Loop
22	Rockmay	Rock	4/4	8	100	Loop
23	Flee	Rock	4/4	4	120	Loop
24	ScaryHop	Rock	4/4	8	97	Loop
25	Grr-unge	Rock	4/4	4	111	Loop
26	Afterglow	Rock	4/4	4	112	Loop
27	Rain Dance	Pops	4/4	8	115	Loop
28	Party Time	Pops	4/4	8	102	Loop
29	Water Fall	Pops	4/4	4	80	Loop
30	Happy R&B	Pops	4/4	8	104	Loop
31	Holiday	Pops	4/4	8	111	Loop
32	Jammin'	Pops	4/4	8	113	Loop
33	Festival	Pops	6/4	4	164	Loop
34	Pop X	Pops	4/4	8	124	Loop
35	King Strut	Pops	4/4	4	84	Loop
36	Funky Strut	Funk/R&B	4/4	4	70	Loop
37	Blue Funk	Funk/R&B	4/4	8	105	Loop
38	The Chase	Funk/R&B	4/4	4	112	Loop
39	Space Funk	Funk/R&B	4/4	8	85	Loop
40	SmoothSchool	Funk/R&B	4/4	10	88	Loop
41	In the House	Funk/R&B	4/4	4	100	Loop
42	Brown Funk	Funk/R&B	4/4	18	130	Loop
43	Old Soul	Funk/R&B	4/4	8	114	Loop
44	Funk Hop	Funk/R&B	4/4	4	102	Loop
45	Night Groove	Funk/R&B	4/4	4	88	Loop
46	Smooth Sail	Funk/R&B	4/4	4	89	Loop
47	Thick Funk	Funk/R&B	4/4	12	102	Loop
48	7/4 Funk A	Funk/R&B	7/4	4	110	Loop
49	7/4 Funk B	Funk/R&B	7/4	4	110	Loop
50	NuFunkA 5/4	Funk/R&B	5/4	4	176	Loop

No.	Name	Category	T.S	Len	Tempo	Type
51	NuFunkB 4/4	Funk/R&B	4/4	4	176	Loop
52	Funk 5/4A	Funk/R&B	5/4	2	86	Loop
53	Funk 4/4B	Funk/R&B	4/4	4	86	Loop
54	Jupiter	Fusion	4/4	8	93	Loop
55	Mars	Fusion	4/4	4	70	Loop
56	Afro-Shuffle	Fusion	4/4	8	120	Loop
57	Night Bird	Fusion	4/4	20	78	Loop
58	Lite as Air	Fusion	4/4	16	85	Loop
59	Fun Times	Fusion	4/4	8	90	Loop
60	kool breeze	Fusion	4/4	8	105	Loop
61	LateNiteTalk	Fusion	4/4	16	95	Loop
62	Fast Track	Fusion	4/4	4	105	Loop
63	Bug Juice	Fusion	4/4	4	74	Loop
64	R&B Groove	Fusion	4/4	12	80	Loop
65	Smooth Grv	Fusion	4/4	19	73	Loop
66	Suspended	Fusion	4/4	18	95	Loop
67	Slow Fusion	Fusion	4/4	15	85	Loop
68	Jazz Swing	Jazz	4/4	48	208	Loop
69	Jazz Waltz	Jazz	3/4	40	110	Loop
70	Jazz Ballad	Jazz	4/4	36	110	Loop
71	6/8 Jazz	Jazz	6/8	26	101	Loop
72	Smooth Jazz	Jazz	4/4	20	183	Loop
73	Swing&Latin	Jazz	4/4	92	188	Loop
74	Aqua	Latin	4/4	26	105	Loop
75	LoungeLizard	Latin	4/4	8	110	Loop
76	Ocean	Latin	4/4	4	94	Loop
77	Salsa major	Latin	4/4	16	176	Loop
78	Latin 24	Latin	4/4	24	130	Loop
79	Afro Jazz	Latin	4/4	22	194	Loop
80	Latin Jazz	Latin	4/4	26	167	Loop
81	Songo	Latin	4/4	16	109	Loop
82	Blues Latin	Blues	4/4	12	55	Loop
83	Rockabilly	Blues	4/4	24	192	Loop
84	Sweet Reggae	Reggae	4/4	12	150	Loop
85	New Reggae	Reggae	4/4	4	116	Loop
86	Rastamon	Reggae	4/4	4	86	Loop
87	Ska-Daddle	Reggae	4/4	4	156	Loop
88	Fallout	Ballad	4/4	24	120	Loop
89	Just Chill	Ballad	4/4	8	92	Loop
90	6/8 Ballad	Ballad	6/8	21	50	Loop
91	Comin' Home	Country	4/4	8	123	Loop
92	Country Blld	Country	4/4	8	102	Loop
93	Kyoto Tale	Misc.	4/4	16	100	Loop
94	La Riviera!	Misc.	4/4	2	170	Loop
95	THINK FAST	Misc.	4/4	8	170	Loop
96	Barrel House	Misc.	4/4	8	121	Loop
97	R 3 D 3	Misc.	4/4	12	120	Loop
98	Dopeness	Misc.	4/4	4	160	Loop
99	Romantico	Misc.	4/4	4	133	Loop
100	N'Sanity 101	Misc.	4/4	16	170	Loop

No.	Name	Category	T.S	Len	Tempo	Type
101	Toxic Change	Misc.	4/4	4	130	Loop
102	Alien Attack	Misc.	4/4	4	104	Loop
103	Prowl	Misc.	4/4	4	80	Loop
104	Guttn'	Misc.	4/4	4	68	Loop
105	BigBandBass	Perc & Bass	4/4	32	145	Loop
106	Latin Bass	Perc & Bass	4/4	8	120	Loop
107	Shuffle Bass	Perc & Bass	4/4	12	125	Loop
108	Fusion Bass	Perc & Bass	4/4	16	110	Loop
109	ShuffleFnkBs	Perc & Bass	4/4	16	100	Loop
110	Soul Funk Bs	Perc & Bass	4/4	16	140	Loop
111	2BeatAfro Lp	for Pad Pattern	4/4	2	102	Loop
112	Djembe Beat	for Pad Pattern	4/4	4	94	Loop
113	Latin Lp 6/4	for Pad Pattern	6/4	2	170	Loop
114	African Xylo	for Pad Pattern	4/4	2	100	Loop
115	Sitar Drone	for Pad Pattern	4/4	1	90	Loop
116	Rock Rhythm	for Pad Pattern	4/4	2	112	Loop
117	Rock Bass	for Pad Pattern	4/4	3	112	Tap
118	RockGt Chrds	for Pad Pattern	4/4	16	112	Tap
119	RockGt Lead1	for Pad Pattern	4/4	41	112	Tap
120	RockGt Lead2	for Pad Pattern	4/4	25	112	Tap
121	RockGt Lead3	for Pad Pattern	4/4	31	112	Tap
122	Jam Fretless	for Pad Pattern	4/4	8	120	Tap
123	Jam SynVibe	for Pad Pattern	4/4	36	120	Tap
124	Jam Vibes	for Pad Pattern	4/4	18	120	Tap
125	Jam Sweep	for Pad Pattern	4/4	32	120	Tap
126	Jam D/E	for Pad Pattern	4/4	4	120	1Shot
127	Roll Snr Rim	for Pad Pattern	2/4	1	168	1Shot
128	Roll Tom1Rim	for Pad Pattern	2/4	1	168	1Shot
129	Roll Tom2Rim	for Pad Pattern	2/4	1	168	1Shot
130	Roll Tom3Rim	for Pad Pattern	2/4	1	168	1Shot
131	AsianRoad	for Pad Pattern	4/4	16	168	Tap
132	Tune Bass	for Pad Pattern	4/4	3	120	Tap
133	Tune Chord	for Pad Pattern	4/4	8	120	Tap
134	Tune Alp A1	for Pad Pattern	4/4	4	120	Tap
135	Tune Alp A2	for Pad Pattern	4/4	4	120	Tap
136	Tune Alp B1	for Pad Pattern	4/4	1	120	Tap
137	Tune Alp B2	for Pad Pattern	4/4	2	120	Tap
138	Tune Alp C1	for Pad Pattern	4/4	1	120	Tap
139	Tune Alp C2	for Pad Pattern	4/4	2	120	Tap
140	Tune Ending	for Pad Pattern	4/4	2	120	Tap
141	Tune Alp Gm6	for Pad Pattern	4/4	28	120	Tap
142	8 Chords	for Pad Pattern	4/4	16	168	Tap
143	Applause	for Pad Pattern	4/4	2	116	1Shot
144	Samba Tap	for Pad Pattern	4/4	1	120	Tap
145	Sitar Rag	for Pad Pattern	4/4	17	100	Tap
146	OrchString1	for Pad Pattern	4/4	8	128	Tap
147	OrchString2	for Pad Pattern	4/4	8	128	Tap
148	OrchString3	for Pad Pattern	4/4	8	128	Tap
149	7 Notes	for V-LINK	4/4	7	128	VLink
150	12 Notes	for V-LINK	4/4	12	128	VLink

T.S: Time Signature

Len: Pattern Length (Number of measures)

Type: Play Type (See p. 61.)

- **Loop:** Loop Pattern
- **Tap:** Tap Pattern
- **1Shot:** One-Shot Pattern
- **VLink:** V-LINK Pattern

Drum Instrument List

No.	Name	Remark

KICK

1	22″Birch K	
2	22″Solid K	
3	22″StdMple K	
4	22″Maple K	
5	24″Carbon K	
6	22″CbnMple K	
7	22″GT K	
8	22″TitanHp K	
9	22″Mahogny K	
10	20″Lite K	
11	22″RoseWd K	
12	22″Oak K	
13	Recording1 K	
14	Recording2 K	
15	Universal K	
16	BigOpen K	
17	JazzCombo1 K	
18	JazzCombo2 K	
19	Cannon K	
20	Roto K	
21	Booth K	
22	Ballad K	
23	Swing K	
24	Heavy K	
25	Can K	
26	Fusion K	
27	Latin K	
28	Meat K	
29	Pillow K	
30	DryMed K	
31	Dry K	
32	Solid K	
33	Reso K	
34	Raw K	
35	Vintage K	
36	OldMple K	
37	Hard K	
38	BigLow K	
39	Hybrid K	
40	Gabba1 K	
41	Gabba2 K	
42	Gabba3 K	

KICK PROCESSED

43	Cartoon K	
44	Chicken K	
45	Jive K	
46	RB K	
47	Layered K	
48	Lazy K	
49	HardLow K	
50	Alley K	
51	DaFloor K	
52	Croak K	
53	Plastic K	
54	Trip K	
55	Gokigen K	
56	FX-Wah K	
57	Lo-Fi K	

No.	Name	Remark

KICK ELEC

58	Cosmic K	
59	Hi-Q K	
60	Analog1 K	
61	Analog2 K	
62	Analog3 K	
63	ClascElec1 K	
64	ClascElec2 K	
65	ClascElec3 K	
66	ClascElec4 K	
67	ClascElec5 K	
68	ClascElec6 K	
69	TR808 Kick	
70	TR909 Kick	

SNARE

71	RoundBdge S	*P *I
72	RoundBdge SR	*P *I *X
73	CoolyMple S	*P *I
74	CoolyMple SR	*P *I *X
75	70′sMetal S	*P *I
76	70′sMetal SR	*P *I *X
77	WoodBrass S	*P *I
78	WoodBrass SR	*P *I *X
79	13″Hole S	*P *I
80	13″Hole SR	*P *I *X
81	Aluminum S	*P *I
82	Aluminum SR	*P *I *X
83	Titanium S	*P *I
84	Titanium SR	*P *I *X
85	Skanky S	*P *I
86	Skanky SR	*P *I *X
87	30′sMaple S	*P *I
88	30′sMaple SR	*P *I *X
89	BrassPico S	*P *I
90	BrassPico SR	*P *I *X
91	Booth S	*I
92	Booth SR	*I *X
93	Studio S	*I
94	Studio SR	*I *X
95	Ballad S	*I
96	Ballad SR	*I *X
97	Swing S	*P *I
98	Swing SR	*I *X
99	Street S	*P *I *X
100	Lite S	*P *I *X
101	LA Fat S	*I *X
102	Ring S	*I *X
103	Whack S	*I *X
104	Impulse S	*I *X
105	Cruddy1 S	*I *X
106	Cruddy2 S	*I *X
107	HotRod S	*I
108	HotRod SR	*I *X

No.	Name	Remark

SNARE BRUSH

109	Brush1 S	*BRUSH
110	Brush1 SR	
111	Brush2 S	*BRUSH
112	Brush2 SR	

SNARE PROCESSED

113	Basis S	*X
114	Chunk S	*X
115	ClapTailS	*X
116	ClubDry S	*X
117	Dump S	*X
118	HopRim1 S	*X
119	HopRim2 S	*X
120	HopRim3 S	*X
121	LzrGate S	*X
122	Pick S	*X
123	Planet S	*X
124	RB S	*X
125	2Step S	*X
126	Lo-Fi S	*X
127	Round XStik	
128	Cooly XStik	
129	70′s XStik	
130	WoodBr XStik	
131	13″ XStik	
132	Alumi XStik	
133	Titan XStik	
134	Skanky XStik	
135	30′s XStik	
136	Reggae XStik	
137	Ballad XStik	
138	Studio XStik	
139	Swing XStik	
140	Hard XStik	
141	Maple XStik	

SNARE ELEC

142	ClascElec1 S	
143	ClascElec2 S	
144	ClascElec3 S	
145	ClascElec4 S	
146	ClascElec5 S	
147	TR808 Snare	
148	TR808 SnrRim	
149	TR909 Snare	
150	TR909 SnrRim	

TOM

No.	Name	Remark
151	12"Birch T1	
152	12"Birch T1R	*P
153	13"Birch T2	
154	13"Birch T2R	*P
155	16"Birch T3	
156	16"Birch T3R	*P
157	18"Birch T4	
158	18"Birch T4R	*P
159	12"GT T1	
160	12"GT T1R	*P
161	13"GT T2	
162	13"GT T2R	*P
163	16"GT T3	
164	16"GT T3R	*P
165	18"GT T4	
166	18"GT T4R	*P
167	10"Univ T1	
168	10"Univ T1R	*P
169	12"Univ T2	
170	12"Univ T2R	*P
171	14"Univ T3	
172	14"Univ T3R	*P
173	16"Univ T4	
174	16"Univ T4R	*P
175	12"Clasc T1	
176	12"Clasc T1R	*P
177	13"Clasc T2	
178	13"Clasc T2R	*P
179	16"Clasc T3	
180	16"Clasc T3R	*P
181	18"Clasc T4	
182	18"Clasc T4R	*P
183	12"Fiber T1	
184	12"Fiber T1R	*P
185	14"Fiber T2	
186	14"Fiber T2R	*P
187	16"Fiber T3	
188	16"Fiber T3R	*P
189	18"Fiber T4	
190	18"Fiber T4R	*P
191	12"Maple T1	
192	12"Maple T1R	*P
193	14"Maple T2	
194	14"Maple T2R	*P
195	16"Maple T3	
196	16"Maple T3R	*P
197	18"Maple T4	
198	18"Maple T4R	*P
199	12"Oak T1	
200	12"Oak T1R	*P
201	14"Oak T2	
202	14"Oak T2R	*P
203	16"Oak T3	
204	16"Oak T3R	*P
205	18"Oak T4	
206	18"Oak T4R	*P

No.	Name	Remark
207	8"Roto T1	
208	8"Roto T1R	
209	10"Roto T2	
210	10"Roto T2R	
211	12"Roto T3	
212	12"Roto T3R	
213	14"Roto T4	
214	14"Roto T4R	
215	16"Roto T5	
216	16"Roto T6	
217	18"Roto T7	
218	18"Roto T8	
219	18"RotoExLo1	
220	18"RotoExLo2	
221	Ballad T1	
222	Ballad T2	
223	Ballad T3	
224	Ballad T4	
225	Swing T1	
226	Swing T2	
227	Swing T3	
228	Swing T4	
229	Pop1 T1	
230	Pop1 T2	
231	Pop1 T3	
232	Pop1 T4	
233	Pop2 T1	
234	Pop2 T2	
235	Pop2 T3	
236	Pop2 T4	
237	Round T1	
238	Round T2	
239	Round T3	
240	Round T4	
241	80'sDry T1	
242	80'sDry T2	
243	80'sDry T3	
244	80'sDry T4	
245	90'sBig T1	
246	90'sBig T2	
247	90'sBig T3	
248	90'sBig T4	
249	90'sPower T1	
250	90'sPower T2	
251	90'sPower T3	
252	90'sPower T4	
253	OctaTom C Hi	
254	OctaTom B	
255	OctaTom A	
256	OctaTom G	
257	OctaTom F	
258	OctaTom E	
259	OctaTom D	
260	OctaTom C	
261	Mallet T1	
262	Mallet T2	
263	Mallet T3	
264	Mallet T4	
265	Brush T1	
266	Brush T2	
267	Brush T3	
268	Brush T4	

TOM ELEC

No.	Name	Remark
269	ClscElec1 T1	
270	ClscElec1 T2	
271	ClscElec1 T3	
272	ClscElec1 T4	
273	ClscElec2 T1	
274	ClscElec2 T2	
275	ClscElec2 T3	
276	ClscElec2 T4	
277	ClscElec3 T1	
278	ClscElec3 T2	
279	ClscElec3 T3	
280	ClscElec3 T4	
281	ClscElec4 T1	
282	ClscElec4 T2	
283	ClscElec4 T3	
284	ClscElec4 T4	
285	TR808 T1	
286	TR808 T2	
287	TR808 T3	
288	TR808 T4	
289	TR909 T1	
290	TR909 T2	
291	TR909 T3	
292	TR909 T4	

HI-HAT

No.	Name	Remark
293	14"P-HatHH	
294	14"P-HatHHEg	
295	13"Hatz HH	
296	13"Hatz HHEg	
297	14"Hatz HH	
298	14"Hatz HHEg	
299	14"Dark HH	
300	14"Dark HHEg	
301	14"Edge HH	
302	14"Edge HHEg	
303	TriangleHH	
304	HandCym HH	
305	Brush HH	
306	CR78 HH	
307	TR808 HH	
308	TR909 HH	
309	Tekno HH	
310	Elec HH	

CRASH

No.	Name	Remark
311	16"DarK CrBw	
312	16"DarK CrEg	*I
313	16"Thin CrBw	
314	16"Thin CrEg	*I
315	16"PaperCrBw	
316	16"PaperCrEg	*I
317	16"FsPwrCrBw	
318	16"FsPwrCrEg	*I
319	18"PowerCrBw	
320	18"PowerCrEg	*I
321	18"Med CrBw	
322	18"Med CrEg	*I
323	19"NY CrBw	
324	19"NY CrEg	*I
325	18"Fast CrBw	
326	18"Fast CrEg	*I
327	18"Fast CrBl	
328	Brush Cr	
329	Brush CrEg	*I
330	Mallet Cr	*I

No.	Name	Remark
SPLASH		
331	6″SplazhSpBw	
332	6″SplazhSpEg	
333	8″Thin SpBw	
334	8″Thin SpEg	
335	8″Bell SpBw	
336	8″Bell SpEg	
337	8″Open SpBw	
338	8″Open SpEg	
339	10″Med SpBw	
340	10″Med SpEg	
CHINA		
341	12″PgyBack	
342	12″PgyBackEg	*I
343	16″Swish	
344	16″Swish Eg	*I
345	18″CB Low	
346	18″CB Low Eg	*I
347	20″U-China	*I
348	China PgBack	*I
349	Crash PgBack	*I
RIDE		
350	18″PRideRd	*P
351	18″PRideRdBl	
352	18″PRideRdEg	*I
353	18″Bop Rd	*P
354	18″Bop RdBl	
355	18″Bop RdEg	*I
356	20″HeavyRd	*P
357	20″HeavyRdBl	
358	20″HeavyRdEg	*I
359	20″Med Rd	*P
360	20″Med RdBl	
361	20″Med RdEg	*I
362	20″TurkyRd	*P
363	20″TurkyRdBl	
364	20″TurkyRdEg	*I
365	19″NY Rd	*P
366	19″NY RdBl	
367	19″NY RdEg	*I
368	20″Lite Rd	*P
369	20″Lite RdBl	
370	20″Lite RdEg	*I
371	22″CleanRd	*P
372	22″CleanRdBl	
373	22″CleanRdEg	*I
374	18″FormuRd	*P
375	18″FormuRdBl	
376	18″FormuRdEg	*I
377	20″Bell Rd	*P
378	20″Bell RdBl	
379	20″Bell RdEg	*I
380	Brush Rd	
381	Brush RdEg	
382	Mallet1 Rd	*I
383	Mallet2 Rd	*I

No.	Name	Remark
PERCUSSION		
384	Bongo Hi	
385	Bongo HiSlap	
386	Bongo Lo	
387	Bongo LoSlap	
388	Conga Hi	
389	Conga HiMute	
390	Conga HiSlap	
391	Conga Lo	
392	Conga LoMute	
393	Cajon Bass	
394	Cajon Mute	
395	Cajon Slap	
396	Cowbell Hi	
397	Cowbell Lo	
398	Cowbell Mute	
399	CowbellMambo	
400	Claves	
401	SquareBlock	
402	Block Hi	
403	Block Lo	
404	Maracas	
405	Caxixi	
406	Shaker	
407	Tambourine1	
408	Tambourine2	
409	Tambourine3	
410	Guiro Long	
411	Guiro Short	
412	Timbale Hi	
413	Timbale HiRm	
414	Timbale Lo	
415	TimbalePaila	
416	Agogo Hi	
417	Agogo Lo	
418	Cabasa	
419	Cuica Hi	
420	Cuica Lo	
421	Cuica Acc	
422	Pandeiro	
423	PandeiroMute	
424	PandeiroSlap	
425	Surdo Hi	
426	Surdo HiMute	
427	Surdo Lo	
428	Surdo LoMute	
429	Whistle	
430	WhistleShort	
431	VibraSlap	
432	Tabla Na	
433	Tabla Te	
434	Tabla Ti	
435	Tabla Tin	
436	Tabla Tun	
437	Baya Ge	
438	Baya Gin	
439	Baya Ka	
440	Baya Slide	
441	PotDrum	
442	PotDrum Acc	
443	PotDrum Mute	
444	Djembe Tone	
445	Djembe Slap	
446	Djembe Bass	
447	TalkingDr	
448	TalkingDr Up	
449	Castanet	
450	WoodBlock	

No.	Name	Remark
451	Timpani C	
452	Timpani G	
453	ConcertBD	
454	ConcertBD Mt	
455	HandCymbal	
456	HandCymbalMt	
457	Triangle	
458	TriangleCls	
459	Triangle2	
460	Triangle2Cls	
461	Crotale	
462	BellTree	
463	SleighBell	
464	TreeChimes	
465	ThaiGong	
466	TinyGong	
467	Gong	
468	OrchestraHit	
469	SnareRoll	
470	ConcertSnare	
471	SteelDrum	
472	Celesta	
473	Glockenspiel	
474	Kalimba	
475	Marimba	
476	TubularBell	
477	Vibraphone	
478	Xylophone	
PERC ANALOG		
479	CR78Cowbell	
480	CR78Guiro	
481	CR78Maracas	
482	CR78MtlBeat	
483	CR78Tamb	
484	TR808Clap	
485	TR808Claves	
486	TR808Cowbell	
487	TR808Maracas	
488	TR808XStick	
489	TR909Clap	
SFX		
490	Hi-Q	
491	Poa	
492	Pyon	
493	Picoon	
494	Byon	
495	Kyun	
496	Psyun	
497	Boom	
498	SuperLow	
499	TimeWarp1	
500	TimeWarp2	
501	Transform1	
502	Transform2	
503	Tramsform3	
504	Tekno FX1	
505	Tekno FX2	
506	Tekno FX3	
507	Ring FX	
508	Drop Out	
509	LaserGun	
510	Spiral	
511	Emergency	
512	Wonderer	

No.	Name	Remark

OTHER

513	Click	
514	Beep	
515	Sticks	
516	Sticks2	
517	MetroBell	
518	MetroClick	
519	FingerSnaps	
520	Clap	
521	R8Slap	
522	Motor	
523	Engine	
524	Glass	
525	Burt	
526	Boing1	
527	Boing2	
528	Bounce	
529	VerbyHit	
530	AfroStomp	
531	Bomb!	
532	TuningTom	
533	ReverseCrash	
534	ReverseChina	
535	PhaseCrash	
536	PhaseRide	
537	Scratch1	
538	Scratch2	
539	Scratch3	
540	Scratch4	
541	TapeStop	
542	TapeRewind	
543	Voice OK	
544	Voice Yeah	
545	Vocoder1	
546	Vocoder2	
547	TeknoHit	
548	PhillyHit	
549	FunkHit	
550	Bass Gliss	
551	Guitar Gliss	
552	GuitarScrtch	
553	CutGt Down	
554	CutGt Up	
555	WahGt1 Down	
556	WahGt1 Up	
557	WahGt2 Down	
558	WahGt2 Up	
559	Sine 440Hz	
560	For PadCheck	
561	Off	

About Remarks

*P (Position):
Can get various changes of the sound in accordance with the positioning where on the pad you hit with a stick. In rim sounds, can get such various changes of the sound in accordance with the depth of the stick on the rim.

*I (Interval):
Can make the sound so smooth in accordance with a roll or continuous strokes with sticks.

*X (XStick):
When the Cross Stick Switch is turned ON, it makes possible to use both "Rim Shot" and "Cross Stick" on the rim.

*BRUSH:
Can be played using "Brush Sweep."

About Snare/Tom Instruments

The last letter of each instrument name means the sound of head shot, or rim shot.

(Example)

S:	head sound of Snare
SR:	rim sound of Snare
T1:	head sound of Tom 1
T1R:	rim sound of Tom 1

About Cymbal Instruments

The last letter of each instrument name means the sound of bow shot, edge shot, or bell shot.

(Example)

HH:	bow sound of hi-hat
HHEg:	edge sound of hi-hat
CrBw:	bow sound of crash
CrEg:	edge sound of crash
Rd:	bow sound of ride
RdBl:	bell sound of ride
RdEg:	edge sound of ride

* *Special thanks to Spectrasonics.*

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Preset Percussion Set List

Percussion Set

Drum Kit

Note No.	1. Latin Toys	2. Indian Perc	3. African Perc	4. Salsa	5. SFX	6–8. User	Drum Kit 1–50 (Trigger Inputs)
C-1 0	Bass Gliss	Bass Gliss	Bass Gliss	Off	Off	Bass Gliss	–
1	GuitarScrtch	GuitarScrtch	GuitarScrtch	Off	Off	GuitarScrtch	–
2	WahGt1 Down	WahGt1 Down	WahGt1 Down	Off	Off	WahGt1 Down	–
3	WahGt1 Up	WahGt1 Up	WahGt1 Up	Off	Off	WahGt1 Up	–
4	WahGt2 Down	WahGt2 Down	WahGt2 Down	Off	Off	WahGt2 Down	–
5	WahGt2 Up	WahGt2 Up	WahGt2 Up	Off	Off	WahGt2 Up	–
6	CR78Guiro	CR78Guiro	CR78Guiro	Off	Off	CR78Guiro	–
7	CR78Tamb	CR78Tamb	CR78Tamb	Off	Off	CR78Tamb	–
8	TR808Clap	TR808Clap	TR808Clap	Off	Off	TR808Clap	–
9	TR808Cowbell	TR808Cowbell	TR808Cowbell	Off	Off	TR808Cowbell	–
10	TR808Maracas	TR808Maracas	TR808Maracas	Off	Off	TR808Maracas	–
11	TR909Clap	TR909Clap	TR909Clap	Off	Off	TR909Clap	–
C0 12	Hi-Q	Hi-Q	Hi-Q	Off	Off	Hi-Q	–
13	R8Slap	R8Slap	R8Slap	Off	Off	R8Slap	–
14	Scratch2	Scratch2	Scratch2	Off	Off	Scratch2	–
15	Scratch3	Scratch3	Scratch3	Off	Off	Scratch3	–
16	Sticks	Sticks	Sticks	Off	Off	Sticks	–
17	Click	Click	Click	Off	Off	Click	–
18	MetroClick	MetroClick	MetroClick	Off	Off	MetroClick	–
19	MetroBell	MetroBell	MetroBell	Off	Off	MetroBell	–
20	Clap	Clap	Clap	Off	Off	Clap	–
21	VibraSlap	VibraSlap	VibraSlap	Off	Off	VibraSlap	–
22	SquareBlock	TriangleCls	Cabasa	Bongo Hi	Off	Off	(6) Closed HH Rim
23	Off	Off	Off	Bongo HiSlap	Off	Off	(for BrushSweep)(p. 38)
C1 24	Beep	Beep	Beep	Bongo Lo	Hi-Q	Beep	–
25	Crotale	ThaiGong	Kalimba	Bongo LoSlap	Poa	Off	(10) Ride-Edge
26	SquareBlock	Triangle	Cabasa	Cabasa	Pyon	Off	(6) Open HH Rim
27	Conga Lo	Baya Ge	Triangle2	Conga HiMute	Picoon	Off	(11) AUX1
28	Conga LoMute	Baya Slide	Triangle2Cls	Conga HiSlap	Byon	Off	(11) AUX1 Rim
29	Guiro Short	TinyGong	VibraSlap	Conga Lo	Kyun	Off	(12) AUX2
30	Guiro Long	Gong	AfroStomp	Conga LoMute	Psyun	Off	(12) AUX2 Rim
31	Cuica Hi	PotDrum	Block Hi	Cajon Bass	Boom	Sticks	–
32	Cuica Lo	PotDrum Acc	Block Lo	Cajon Mute	SuperLow	Click	–
33	Cowbell Hi	Tambourine2	Tambourine2	Cajon Slap	TimeWarp1	MetroClick	–
34	Cowbell Lo	Tambourine3	Tambourine3	Cowbell Hi	TimeWarp2	MetroBell	–
35	CowbellMambo	PotDrum	Djembe Bass	Cowbell Lo	Transform1	Off	(1) Kick Rim
C2 36	Cowbell Mute	Baya Ge	Djembe Bass	CowbellMambo	Transform2	Off	(1) Kick
37	PandeiroSlap	Tabla Tin	Djembe Slap	CowbellMambo	Tramsform3	Off	(for X-Stick) (p. 38)
38	PandeiroMute	Tabla Na	Djembe Tone	Pandeiro	Tekno FX1	Off	(2) Snare
39	Conga LoMute	Baya Slide	PotDrum Acc	Surdo LoMute	Tekno FX2	18″Birch T4R	–
40	PandeiroSlap	Tabla Tin	Djembe Slap	PandeiroSlap	Tekno FX3	Off	(2) Snare Rim
41	Conga Lo	Baya Ge	PotDrum Mute	Surdo Lo	Ring FX	18″Birch T4	–
42	Claves	TriangleCls	Caxixi	Maracas	Drop Out	Off	(6) Closed HH
43	Conga Hi	Baya Gin	PotDrum	Surdo Hi	LaserGun	Off	(5) Tom3
44	Claves	TriangleCls	Caxixi	Shaker	Spiral	Off	(6) Pedal HH
45	Bongo Lo	Tabla Tun	TalkingDr	Timbale Lo	Emergency	Off	(4) Tom2
46	Claves	Triangle	Caxixi	Shaker	Wonderer	Off	(6) Open HH
47	Bongo LoSlap	FingerSnaps	TalkingDr Up	TimbalePaila	Click	Off	(4) Tom2 Rim
C3 48	Bongo Hi	Tabla Ti	TalkingDr	Timbale Hi	Beep	Off	(3) Tom1
49	TriangleCls	Crotale	SleighBell	Guiro Short	Sticks	Off	(7) Crash1
50	Bongo HiSlap	Tabla Te	TalkingDr Up	Timbale HiRm	Sticks2	Off	(3) Tom1 Rim
51	SleighBell	ThaiGong	Kalimba	WhistleShort	MetroBell	Off	(9) Ride
52	Agogo Lo	TreeChimes	Cowbell Lo	Cuica Lo	MetroClick	Off	(8) Crash2 Rim
53	Cowbell Hi	ThaiGong	Kalimba	VibraSlap	FingerSnaps	Off	(9) Ride Rim
54	Tambourine1	Tambourine1	Tambourine1	Agogo Hi	Clap	Tambourine1	–
55	Triangle	TreeChimes	TreeChimes	Guiro Long	R8Slap	Off	(7) Crash1 Rim
56	Cowbell Mute	Cowbell Mute	Cowbell Mute	Cabasa	Motor	Cowbell Mute	–
57	Agogo Hi	Crotale	Cowbell Hi	Cuica Hi	Engine	Off	(8) Crash2
58	Conga HiMute	Baya Ka	PotDrum Acc	Surdo HiMute	Glass	Off	(5) Tom3 Rim
59	TreeChimes	ThaiGong	Kalimba	Whistle	Burt	Off	(10) Ride-Edge Rim

- Up to eight percussion sets can be stored.
- You can change the used instruments in each percussion set.
  For details, refer to **Percussion Set Settings** (p. 57).

Note No.	1. Latin Toys	2. Indian Perc	3. African Perc	4. Salsa	5. SFX	6–8. User	Drum Kit 1–50 (Trigger Inputs)
C4 60	Bongo Hi	Bongo Hi	Bongo Hi	Pandeiro	Boing1	Bongo Hi	–
61	Bongo Lo	Bongo Lo	Bongo Lo	PandeiroMute	Boing2	Bongo Lo	–
62	Conga Hi	Conga Hi	Conga Hi	PandeiroSlap	Bounce	Conga Hi	–
63	Conga HiSlap	Conga HiSlap	Conga HiSlap	Surdo Hi	VerbyHit	Conga HiSlap	–
64	Conga Lo	Conga Lo	Conga Lo	Surdo HiMute	AfroStomp	Conga Lo	–
65	Timbale Hi	Timbale Hi	Timbale Hi	Surdo Lo	Bomb!	Timbale Hi	–
66	Timbale Lo	Timbale Lo	Timbale Lo	Surdo LoMute	TuningTom	Timbale Lo	–
67	Agogo Hi	Agogo Hi	Agogo Hi	Whistle	ReverseCrash	Agogo Hi	–
68	Agogo Lo	Agogo Lo	Agogo Lo	WhistleShort	ReverseChina	Agogo Lo	–
69	Cabasa	Cabasa	Cabasa	VibraSlap	PhaseCrash	Cabasa	–
70	Maracas	Maracas	Maracas	Tabla Na	PhaseRide	Maracas	–
71	WhistleShort	WhistleShort	WhistleShort	Tabla Te	Scratch1	WhistleShort	–
C5 72	Whistle	Whistle	Whistle	Tabla Ti	Scratch2	Whistle	–
73	Guiro Short	Guiro Short	Guiro Short	Tabla Tin	Scratch3	Guiro Short	–
74	Guiro Long	Guiro Long	Guiro Long	Tabla Tun	Scratch4	Guiro Long	–
75	Claves	Claves	Claves	Baya Ge	TapeStop	Claves	–
76	Block Hi	Block Hi	Block Hi	Baya Gin	TapeRewind	Block Hi	–
77	Block Lo	Block Lo	Block Lo	Baya Ka	Voice OK	Block Lo	–
78	Cuica Hi	Cuica Hi	Cuica Hi	Baya Slide	Voice Yeah	Cuica Hi	–
79	Cuica Lo	Cuica Lo	Cuica Lo	PotDrum	Vocoder1	Cuica Lo	–
80	TriangleCls	TriangleCls	TriangleCls	PotDrum Acc	Vocoder2	TriangleCls	–
81	Triangle	Triangle	Triangle	PotDrum Mute	TeknoHit	Triangle	–
82	Shaker	Shaker	Shaker	Djembe Tone	PhillyHit	Shaker	–
83	SleighBell	SleighBell	SleighBell	Djembe Slap	FunkHit	SleighBell	–
C6 84	BellTree	BellTree	BellTree	Djembe Bass	Bass Gliss	BellTree	–
85	Castanet	Castanet	Castanet	TalkingDr	Guitar Gliss	Castanet	–
86	Surdo LoMute	Surdo LoMute	Surdo LoMute	TalkingDr Up	GuitarScrtch	Surdo LoMute	–
87	Surdo Lo	Surdo Lo	Surdo Lo	Castanet	CutGt Down	Surdo Lo	–
88	Bongo HiSlap	Bongo HiSlap	Bongo HiSlap	WoodBlock	CutGt Up	Bongo HiSlap	–
89	Bongo LoSlap	Bongo LoSlap	Bongo LoSlap	Timpani C	WahGt1 Down	Bongo LoSlap	–
90	Conga HiMute	Conga HiMute	Conga HiMute	Timpani G	WahGt1 Up	Conga HiMute	–
91	Conga LoMute	Conga LoMute	Conga LoMute	ConcertBD	WahGt2 Down	Conga LoMute	–
92	PandeiroMute	PandeiroMute	PandeiroMute	ConcertBD Mt	WahGt2 Up	PandeiroMute	–
93	Pandeiro	Pandeiro	Pandeiro	HandCymbal	Sine 440Hz	Pandeiro	–
94	PandeiroSlap	PandeiroSlap	PandeiroSlap	HandCymbalMt	For PadCheck	PandeiroSlap	–
95	TreeChimes	TreeChimes	TreeChimes	Triangle	Off	TreeChimes	–
C7 96	Crotale	Crotale	Crotale	TriangleCls	Off	Crotale	–
97	Gong	Gong	Gong	Triangle2	Off	Gong	–
98	Cajon Bass	Cajon Bass	Cajon Bass	Triangle2Cls	Off	Cajon Bass	–
99	Cajon Mute	Cajon Mute	Cajon Mute	Crotale	Off	Cajon Mute	–
100	Cajon Slap	Cajon Slap	Cajon Slap	BellTree	Off	Cajon Slap	–
101	CowbellMambo	CowbellMambo	CowbellMambo	SleighBell	Off	CowbellMambo	–
102	SquareBlock	SquareBlock	SquareBlock	TreeChimes	Off	SquareBlock	–
103	Caxixi	Caxixi	Caxixi	ThaiGong	Off	Caxixi	–
104	Timbale HiRm	Timbale HiRm	Timbale HiRm	TinyGong	Off	Timbale HiRm	–
105	TimbalePaila	TimbalePaila	TimbalePaila	Gong	Off	TimbalePaila	–
106	Cuica Acc	Cuica Acc	Cuica Acc	OrchestraHit	Off	Cuica Acc	–
107	Surdo Hi	Surdo Hi	Surdo Hi	SnareRoll	Off	Surdo Hi	–
C8 108	Surdo HiMute	Surdo HiMute	Surdo HiMute	ConcertSnare	Off	Surdo HiMute	–
109	PotDrum	PotDrum	PotDrum	SteelDrum	Off	PotDrum	–
110	PotDrum Acc	PotDrum Acc	PotDrum Acc	Celesta	Off	PotDrum Acc	–
111	PotDrum Mute	PotDrum Mute	PotDrum Mute	Glockenspiel	Off	PotDrum Mute	–
112	Djembe Tone	Djembe Tone	Djembe Tone	Kalimba	Off	Djembe Tone	–
113	Djembe Slap	Djembe Slap	Djembe Slap	Marimba	Off	Djembe Slap	–
114	Djembe Bass	Djembe Bass	Djembe Bass	TubularBell	Off	Djembe Bass	–
115	TalkingDr	TalkingDr	TalkingDr	Vibraphone	Off	TalkingDr	–
116	TalkingDr Up	TalkingDr Up	TalkingDr	Xylophone	Off	TalkingDr Up	–
117	Tabla Na	Tabla Na	Tabla Na	CR78Cowbell	Off	Tabla Na	–
118	Tabla Te	Tabla Te	Tabla Te	CR78Guiro	Off	Tabla Te	–
119	Tabla Ti	Tabla Ti	Tabla Ti	CR78Maracas	Off	Tabla Ti	–
C9 120	Tabla Tun	Tabla Tun	Tabla Tun	CR78MtlBeat	Off	Tabla Tun	–
121	Baya Ge	Baya Ge	Baya Ge	CR78Tamb	Off	Baya Ge	–
122	Baya Gin	Baya Gin	Baya Gin	TR808Clap	Off	Baya Gin	–
123	Baya Ka	Baya Ka	Baya Ka	TR808Claves	Off	Baya Ka	–
124	Baya Slide	Baya Slide	Baya Slide	TR808Cowbell	Off	Baya Slide	–
125	Tambourine2	ConcertBD	AfroStomp	TR808Maracas	Off	ConcertBD	–
126	6"SplazhSpEg	HandCymbal	HandCymbal	TR808XStick	Off	HandCymbal	–
127	Off	Off	Off	TR909Clap	Off	Off	–

Backing Instrument List

PC	CC0	Name	VOICES	
PIANO				
1	0	PIANO 1	1	
	8	PIANO 1W	2	
	16	PIANO 1D	1	
2	0	PIANO 2	1	
	8	PIANO 2W	2	
3	0	PIANO 3	1	
	8	PIANO 3W	2	
4	0	HONKY-TONK	2	
	8	HONKY-TONK W	2	
E. PIANO				
5	0	E.PIANO 1	1	
	8	DETUNED EP 1	2	
	24	60'S E.PIANO	1	
	64	FM+SA EP	2	
	65	HARD RHODES	2	
6	0	E.PIANO 2	2	
	64	BRIGHT FM EP	2	
CLAVI				
7	0	HARPSICHORD	1	
	8	COUPLED HPS.	2	
	16	HARPSI.W	2	
	24	HARPSI.O	2	
8	0	CLAV.	1	
	64	FUNK CLAV.	2	
CHROMATIC PERCUSSION				
9	0	CELESTA	1	
10	0	GLOCKENSPIEL	1	
11	0	MUSIC BOX	1	
12	0	VIBRAPHONE	1	
	8	VIB.W	2	
13	0	MARIMBA	1	
14	0	XYLOPHONE	1	
15	0	TUBULAR-BELL	1	
	8	CHURCH BELL	1	
	9	CARILLON	1	
16	0	SANTUR	1	
ORGAN				
17	0	ORGAN 1	1	
	8	DETUNED OR.1	2	
	16	60'S ORGAN 1	1	
	32	ORGAN 4	2	
	64	SC88 ORGAN 4	1	
	65	EVEN BAR	2	
18	0	ORGAN 2	1	
	8	DETUNED OR.2	2	
	32	ORGAN 5	2	
19	0	ORGAN 3	2	
20	0	CHURCH ORG.1	1	
	8	CHURCH ORG.2	2	
	16	CHURCH ORG.3	2	
21	0	REED ORGAN	1	
22	0	ACCORDION FR	2	
	8	ACCORDION IT	2	
23	0	HARMONICA	1	
24	0	BANDONEON	2	
GUITAR				
25	0	NYLON-STR.GT	1	
26	0	STEEL-STR.GT	1	
	8	12-STR.GT	2	
	64	NYLON+STEEL	2	
27	0	JAZZ GT.	1	
	8	HAWAIIAN GT.	1	
28	0	CLEAN GT.	1	
	8	CHORUS GT.	2	
29	0	MUTED GT.	1	
	64	MUTED GT.2	2	
	65	POP GT.	1	
	66	FUNK GT.	1	*
	67	FUNK GT.2	1	*
30	0	OVERDRIVE GT	1	
	64	FDBK.ODRV.GT	2	
31	0	DISTORTIONGT	1	
	8	FEEDBACK GT.	2	
	64	HEAVY GT.	1	
	65	FDBK. HVY.GT	2	
	66	MUTED DIS.GT	1	
	67	ROCK RHYTHM	2	
32	0	GT.HARMONICS	1	
	8	GT. FEEDBACK	1	

*: VELOCITY SWITCH
The tone switches at velocity 116.

BASS				
33	0	ACOUSTIC BS.	2	
	64	ELCTRC.AC.BS	2	
34	0	FINGERED BS.	1	
	64	FUNK BASS	2	
	65	REGGAE BASS	2	
35	0	PICKED BS.	1	
	64	MUTE PICKBS1	1	
	65	MUTE PICKBS2	1	
36	0	FRETLESS BS.	1	
37	0	SLAP BASS 1	1	
	64	SLAP BASS 3	1	
	65	RESO SLAP	1	
	66	SLAP BASS 4	1	
38	0	SLAP BASS 2	1	
SYN. BASS				
39	0	SYNTH BASS 1	1	
	1	SYNTHBASS101	1	
	8	SYNTH BASS 3	1	
	64	TB33 BS 1	1	
	65	TB33 BS 2	1	
	66	TB33 BS 3	1	
40	0	SYNTH BASS 2	2	
	16	RUBBER BASS	2	
	64	SH101 BS 1	1	
	65	SH101 BS 2	1	
	66	SH101 BS 3	1	
	67	MODULAR BASS	2	
ORCHESTRA				
41	0	VIOLIN	1	
	8	SLOW VIOLIN	1	
42	0	VIOLA	1	
43	0	CELLO	1	
44	0	CONTRABASS	1	
45	0	TREMOLO STR	1	
46	0	PIZZICATOSTR	1	
47	0	HARP	1	
48	0	TIMPANI	1	
STRINGS				
49	0	STRINGS	1	
	8	ORCHESTRA	2	
50	0	SLOW STRINGS	1	
51	0	SYN.STRINGS1	1	
	8	SYN.STRINGS3	2	
	64	SYN.STRINGS4	2	
	65	OB STRINGS	2	
52	0	SYN.STRINGS2	2	
53	0	CHOIR AAHS	1	
	32	CHOIR AAHS 2	1	
54	0	VOICE OOHS	1	
55	0	SYNVOX	1	
56	0	ORCHESTRAHIT	2	
BRASS				
57	0	TRUMPET	1	
58	0	TROMBONE	1	
	1	TROMBONE 2	2	
59	0	TUBA	1	
60	0	MUTEDTRUMPET	1	
61	0	FRENCH HORN	2	
	1	FR.HORN 2	2	
62	0	BRASS 1	1	
	8	BRASS 2	2	

SYN. BRASS

63	0	SYNTH BRASS1	2
	8	SYNTH BRASS3	2
	16	ANALOGBRASS1	2
	64	SYNTH BRASS5	2
	65	POLY BRASS	2
	66	QUACK BRASS	2
	67	OCTAVE BRASS	2
64	0	SYNTH BRASS2	2
	8	SYNTH BRASS4	1
	16	ANALOGBRASS2	2
	64	SOFT BRASS	2
	65	VELO BRASS 1	2
	66	VELO BRASS 2	2

REED

65	0	SOPRANO SAX	1
66	0	ALTO SAX	1
67	0	TENOR SAX	1
68	0	BARITONE SAX	1
69	0	OBOE	1
70	0	ENGLISH HORN	1
71	0	BASSOON	1
72	0	CLARINET	1

PIPE

73	0	PICCOLO	1
74	0	FLUTE	1
75	0	RECORDER	1
76	0	PAN FLUTE	1
77	0	BOTTLE BLOW	2
78	0	SHAKUHACHI	2
79	0	WHISTLE	1
80	0	OCARINA	1

SYN. LEAD

81	0	SQUARE WAVE	2
	1	SQUARE	1
	8	SINE WAVE	1
82	0	SAW WAVE	2
	1	SAW	1
	8	DOCTOR SOLO	2
	64	BIG LEAD	2
	65	WASPY SYNTH	2
83	0	SYN.CALLIOPE	2
84	0	CHIFFER LEAD	2
85	0	CHARANG	2
	64	DIST. LEAD 1	2
	65	DIST. LEAD 2	2
	66	FUNK LEAD	2
86	0	SOLO VOX	2
87	0	5TH SAW WAVE	2
	64	BIG FIVES	2
88	0	BASS & LEAD	2
	64	BIG & RAW	2
	65	FAT & PERKY	2

SYN. PAD

89	0	FANTASIA	2
90	0	WARM PAD	1
	64	THICK PAD	2
	65	HORN PAD	2
91	0	POLYSYNTH	2
	64	80'S POLYSYN	2
92	0	SPACE VOICE	1
93	0	BOWED GLASS	2
94	0	METAL PAD	2
	64	PANNER PAD	2
95	0	HALO PAD	2
96	0	SWEEP PAD	1
	64	POLAR PAD	1
	65	CONVERGE	1

SYN. SFX

97	0	ICE RAIN	2
98	0	SOUNDTRACK	2
	64	ANCESTRAL	2
	65	PROLOGUE	2
99	0	CRYSTAL	2
	1	SYN MALLET	1
100	0	ATMOSPHERE	2
101	0	BRIGHTNESS	2
102	0	GOBLIN	2
103	0	ECHO DROPS	1
	1	ECHO BELL	2
	2	ECHO PAN	2
	64	ECHO PAN 2	2
	65	BIG PANNER	2
	66	RESO PANNER	2
104	0	STAR THEME	2

ETHNIC MISC

105	0	SITAR	1
	1	SITAR 2	2
106	0	BANJO	1
107	0	SHAMISEN	1
108	0	KOTO	1
	8	TAISHO KOTO	2
109	0	KALIMBA	1
110	0	BAGPIPE	1
111	0	FIDDLE	1
112	0	SHANAI	1

PERCUSSIVE

113	0	TINKLE BELL	1
114	0	AGOGO	1
115	0	STEEL DRUMS	1
116	0	WOODBLOCK	1
	8	CASTANETS	1
117	0	TAIKO	1
	8	CONCERT BD	1
118	0	MELO. TOM 1	1
	8	MELO. TOM 2	1
119	0	SYNTH DRUM	1
	8	808 TOM	1
	9	ELEC PERC.	1
120	0	REVERSE CYM.	1

GUITAR BASS FX

121	0	GT.FRETNOISE	1
	1	GT.CUT NOISE	1
	64	WAH BRUSH GT	1
	65	GT. SLIDE	1
	66	GT. SCRATCH	1
	67	BASS SLIDE	1

SFX

122	0	BREATH NOISE	1
	1	FL.KEY CLICK	1
123	0	SEASHORE	1
	1	RAIN	1
	2	THUNDER	1
	3	WIND	1
	5	BUBBLE	2
124	0	BIRD	2
	1	DOG	1
	3	BIRD 2	1
125	0	TELEPHONE 1	1
	1	TELEPHONE 2	1
	3	DOOR	1
	5	WIND CHIMES	2
126	0	HELICOPTER	1
	2	CAR-STOP	1
	9	BURST NOISE	2
	64	SPACE TRI.	1
127	0	APPLAUSE	2
	3	PUNCH	1
128	0	GUN SHOT	1
	2	LASERGUN	1
	3	EXPLOSION	2

PC: Program number (Instrument number)

CC0: Value of control change number 0

VOICES: Number of voices used

* *To switch instruments from the external MIDI device, send "0" on the CC32# (Control Change Bank Select) from the external MIDI device to the TD-12.*

* *The value of the CC32# (Control Change Bank Select) that the TD-12 transmits is always "0."*

PERCUSSION SOUND MODULE (SOUND GENERATOR SECTION) Date : Dec. 17, 2004

Model TD-12

MIDI Implementation Chart

Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic	Default	1–16, OFF	1–16, OFF	Memorized
Channel	Changed	1–16, OFF	1–16, OFF	
Mode	Default	Mode 3	Mode 3	
	Messages	X	X	
	Altered	**********	**********	
Note Number :		0–127	0–127	
	True Voice	**********	0–127	
Velocity	Note On	O 9nH, v = 1–127	O	
	Note Off	O 8nH, v = 64	O *4	
After Touch	Key's	O *3	O *3	
	Channel's	X	X	
Pitch Bend		X	O *4	
Control Change	0, 32	O	O *4	Bank Select
	1	O (Pad, Pedal) *1 *2 *3	O *1 *2 *3	Modulation
	2	O (Pad, Pedal) *1 *2 *3	O *1 *2 *3	Breath Controller
	4	O (Pad, Pedal) *1 *2 *3	O *1 *2 *3	Foot Controller
	6, 38	X	O *4	Data Entry
	7	X	O	Volume
	10	X	O *4	Panpot
	11	O (Pad, Pedal) *1 *2 *3	O *1 *2 *3	Expression
	16–19	O (Pad, Pedal) *1 *2 *3	O *1 *2 *3	General Purpose Controller 1–4
	64	X	O *4	Hold 1
	91	X	O *4	Effects 1 (Reverb Send Level)
	100, 101	X	O *4	RPN LSB, MSB
Program Change	: True Number	O 0–127 *5 **********	O 0–127 *5 0–127	Program No. 1–128
System Exclusive		O	O	
System Common	: Song Position	X	X	
	: Song Select	X	X	
	: Tune Request	X	X	
System Real Time	: Clock	X	O	
	: Commands	X	X	
Aux Messages	: All Sound Off	X	O (120, 126, 127)	
	: Reset All Controllers	X	O	
	: Local On/Off	X	X	
	: All Notes Off	X	O (123–127)	
	: Active Sensing	O	O	
	: System Reset	X	X	
Notes		*1 One is selected as the strike position. *2 One is selected as the hi-hat control pedal. *3 Drum part only.	*4 Backing part only. *5 O X is selectable.	

Mode 1 : OMNI ON, POLY
Mode 2 : OMNI ON, MONO
Mode 3 : OMNI OFF, POLY
Mode 4 : OMNI OFF, MONO

O : Yes
X : No

PERCUSSION SOUND MODULE (SEQUENCER SECTION) Date : Dec. 17, 2004

Model TD-12

MIDI Implementation Chart

Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic	Default	1–16, OFF	1–16, OFF	Memorized
Channel	Changed	1–16, OFF	1–16, OFF	
Mode	Default	Mode 3	Mode 3	
	Messages	X	X	
	Altered	**********	**********	
Note Number :		0–127	0–127	
	True Voice	**********	0–127	
Velocity	Note On	O 9nH, v = 1–127	O	
	Note Off	O 8nH, v = 64	O	
After Touch	Key's	O *3	O *3	
	Channel's	X	X	
Pitch Bend		O *4	O *4	
Control Change	0, 32	O *6 *7	X	Bank Select
	1	O *1 *2 *3	O *1 *2 *3	Modulation
	2	O *1 *2 *3	O *1 *2 *3	Breath Controller
	4	O *1 *2 *3	O *1 *2 *3	Foot Controller
	6, 38	O *4 *6 *7	X	Data Entry
	7	O *6 *7 *10	X	Volume
	10	O *4 *6 *7	X	Panpot
	11	O *1 *2 *3	O *1 *2 *3	Expression
	16–19	O *1 *2 *3	O *1 *2 *3	General Purpose Controller 1–4
	64	O *4	O *4	Hold 1
	91	O *4 *6 *7	X	Effects 1 (Reverb Send Level)
	100, 101	O *4 *6 *7	X	RPN LSB, MSB
Program Change	: True Number	O 0–127 *5 *6 *7	X	Program No. 1–128
		**********		
System Exclusive		O	O	Only reception/transmission of Bulk Data.
System Common	: Song Position	X	X	
	: Song Select	X	X	
	: Tune Request	X	X	
System Real Time	: Clock	O	O *8	
	: Commands	O	O *9	
Aux Messages	: All Sound Off	X	O	
	: Reset All Controllers	X	O	
	: Local On/Off	X	X	
	: All Notes Off	X	O (123–127)	
	: Active Sensing	X	X	
	: System Reset	X	X	
Notes		*1 One is selected as the strike position. *2 One is selected as the hi-hat control pedal. *3 Drum part only. *4 Backing part only. *5 O X is selectable. *6 Transmits when pattern is selected.	*7 Transmits when modified. *8 Receives when Sync Mode setting is "EXTERNAL" or "AUTO." *9 Receives when Sync Mode setting is "EXTERNAL," "AUTO," or "REMOTE." *10 Except drum part.	

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO O : Yes

Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO X : No

Specifications

TD-12: Percussion Sound Module

Sound Generator

Variable Drum Modeling

Maximum Polyphony

64 voices

Instruments

Drum Instruments: 560 (172,161 variations)
Backing Instruments: 262

Drum Kits

50

Drum Kit Chains

16 chains (32 steps per chain)

Instrument Parameters

V-EDIT (KICK):
Shell Depth, Head Type, Head Tuning, Muffling, Snare Buzz

V-EDIT (SNARE):
Shell Material, Shell Depth, Head Type, Head Tuning, Muffling, Strainer Adjustment

V-EDIT (TOM):
Shell Depth, Head Type, Head Tuning, Muffling, Snare Buzz

V-EDIT (HI-HAT):
Cymbal Size, Fixed Hi-Hat

V-EDIT (CYMBAL):
Cymbal Size, Sizzle Type, Sustain

EDIT:
Pitch, Decay

Ambience Parameters

Room Type, Room Size, Wall Type, Mic Position, Room Shape

Mixer Parameters

Volume, Pan, Minimum Volume, Output Assign

Effect Types

Pad Equalizer (each pad)
Pad Compressor (each pad)
Multi-Effects: 5 types
Reverb (for backing part)

Percussion Sets

8

Sequencer

User Patterns: 100
Preset Patterns: 150
Parts: 6
Play Type: Oneshot, Loop, Tap
Tempo: 20–260
Resolution: 192 ticks per quarter note
Recording Method: Realtime
Maximum Note Storage: approx. 20,000 Notes
Click Sounds: 20 types

Display

64 x 240 dots (backlit graphic LCD)
7 segments, 3 characters (LED)
Trigger Indicator (LED)

Controllers

Faders: 6
Preview Button (velocity: 3 steps)

Connectors

Trigger Input Jack x 12
Hi-Hat Control Jack (for VH-11, VH-12, and FD-8)
Master Output Jacks (L/MONO, R): 1/4 inch phone type
Direct Output Jacks (1, 2): 1/4 inch phone type
Headphones Jack: Stereo 1/4 inch phone type
Mix in Jack: Stereo 1/4 inch phone type
MIDI Connectors (IN, OUT/THRU)
AC Inlet

Output Impedance

1.0 k ohms

Power Supply

AC 115 V, AC 117 V, AC 220 V, AC 230 V, AC 240 V (50/60 Hz)

Power Consumption

13 W

Dimensions

260 (W) x 248 (D) x 108 (H) mm
10-1/4 (W) x 9-13/16 (D) x 4-1/4 (H) inches

Weight

2.6 kg / 5 lbs 12 oz

Accessories

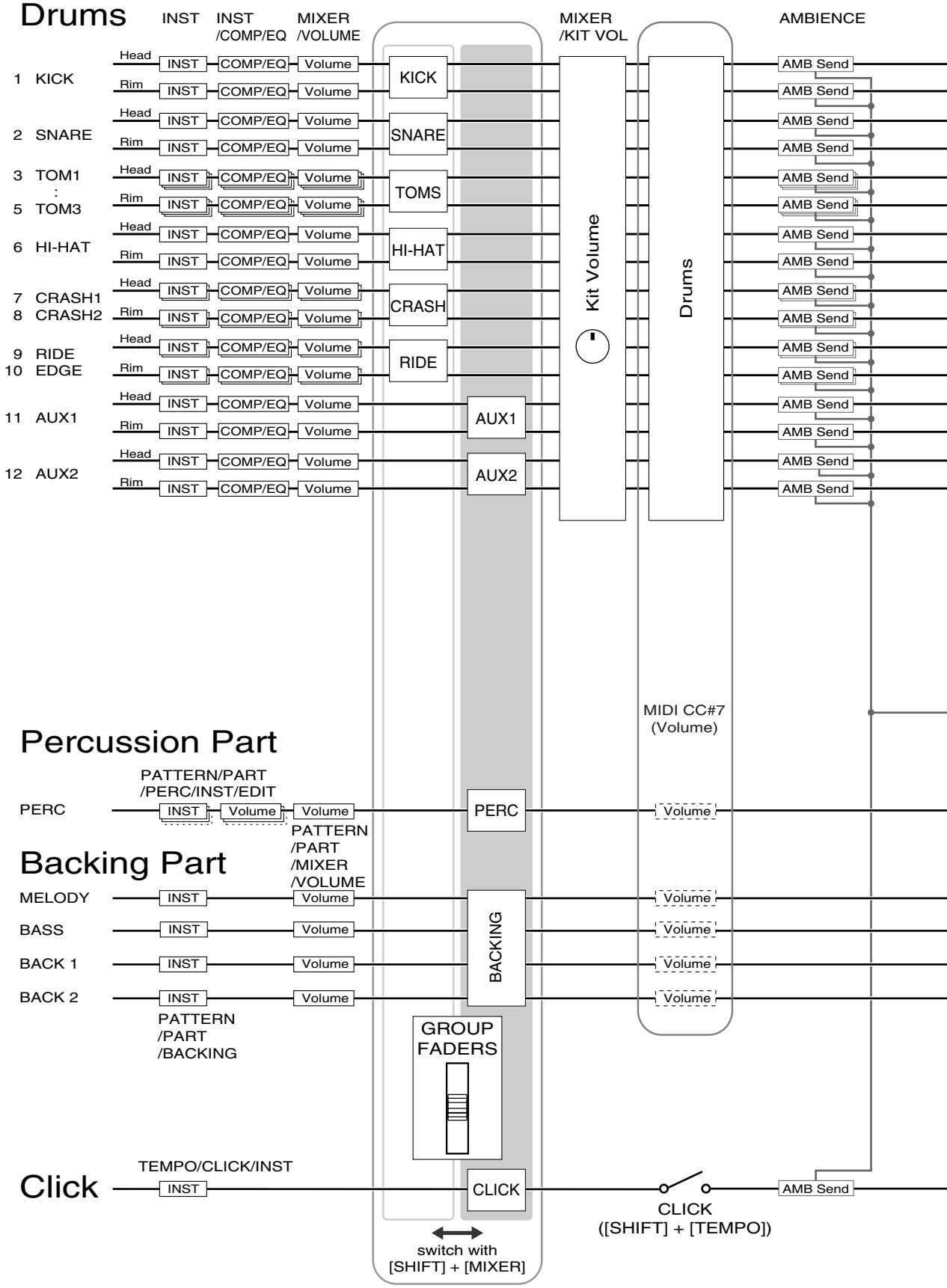
Owner's Manual
Power Cord

Options

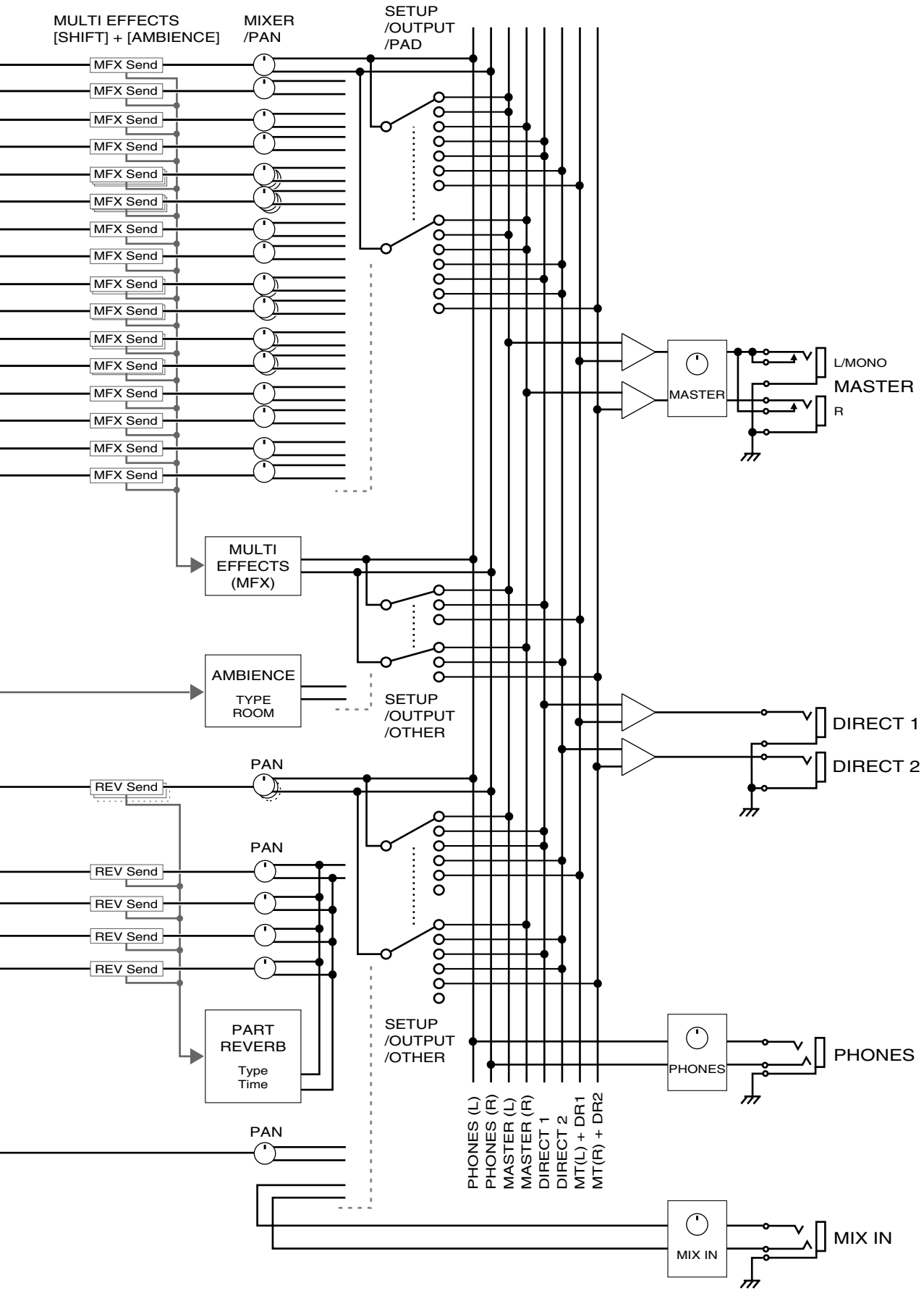
Pads (PD-8, PD-85, PD-105, PD-125)
Cymbals (CY-8, CY-12R/C, CY-14C, CY-15R)
Kick Triggers (KD-7, KD-8, KD-85, KD-120)
Hi-Hats (VH-11, VH-12)
Hi-Hat Control Pedal (FD-8)
Stands (MDS-12BK, MDS-20BK)
Cymbal Mount (MDY-10U)
Pad Mount (MDH-10U)

* *A separate publication titled "MIDI Implementation" is also available. It provides complete details concerning the way MIDI has been implemented on this unit. If you should require this publication (such as when you intend to carry out byte-level programming), please contact the nearest Roland Service Center or authorized Roland distributor.*

* *In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.*



TD-12 Block Diagram


MULTI EFFECTS
[SHIFT] + [AMBIENCE]
MIXER
/PAN
SETUP
/OUTPUT
/PAD
MFX Send
MFX Send
MFX Send
MFX Send
MFX Send
MFX Send
MFX Send
MFX Send
MFX Send
MFX Send
MFX Send
MFX Send
MFX Send
MFX Send
MASTER
L/MONO
MASTER
R
MULTI
EFFECTS
(MFX)
AMBIENCE
TYPE
ROOM
SETUP
/OUTPUT
/OTHER
DIRECT 1
DIRECT 2
PAN
REV Send
PAN
REV Send
REV Send
REV Send
REV Send
PART
REVERB
Type
Time
SETUP
/OUTPUT
/OTHER
PHONES
PHONES
PAN
PHONES (L)
PHONES (R)
MASTER (L)
MASTER (R)
DIRECT 1
DIRECT 2
MT(L) + DR1
MT(R) + DR2
MIX IN
MIX IN

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MEMO

For EU Countries

Apparatus containing Lithium batteries

CAUTION

Danger of explosion if battery is incorrectly replaced.
Replace only with the same or equivalent type recommended by the manufacturer.
Discard used batteries according to the manufacturer's instructions.

ADVARSEL!

Lithiumbatteri - Eksplosionsfare ved fejlagtig håndtering.
Udskiftning må kun ske med batteri af samme fabrikat og type.
Levér det brugte batteri tilbage til leverandøren.

VARNING

Explosionsfara vid felaktigt batteribyte.
Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren.
Kassera använt batteri enligt fabrikantens instruktion.

ADVARSEL

Eksplosjonsfare ved feilaktig skifte av batteri.
Benytt samme batteritype eller en tilsvarende type anbefalt av apparatfabrikanten.
Brukte batterier kasseres i henhold til fabrikantens instruks joner.

VAROITUS

Paristo voi räjähtää, jos se on virheellisesti asennettu.
Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristo valmistajan ohjeiden mukaisesti.

For EU Countries

CE

This product complies with the requirements of European Directives EMC 89/336/EEC and LVD 73/23/EEC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:
(1) This device may not cause harmful interference, and
(2) This device must accept any interference received, including interference that may cause undesired operation.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

Information

When you need repair service, call your nearest Roland Service Center or authorized Roland distributor in your country as shown below.

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